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JOHANN STRAUSS FESTIVAL IN VIENNA ALMOST TOO MUCH OF A GOOD THING

Civic Celebrations Strikes Patriotic Note—Vienna's First Boris Godounov—America-Bound Visitors

VIENNA.—The slogan of those responsible for the wave of Johann Strauss festivities which has just gone over Vienna seems to have been that you can never get too much of a thing as long as it is a good thing. October 25 was probably the busiest day of the lives of those whose chief aim it is to miss no spectacle worth attending—and there are many such in Vienna! Local chronicles record at least one man who "took in" every one of the numberless Strauss celebrations, made speeches on each occasion and still found time to deliver a radio lecture on the Waltz King in the evening of the most strenuous day. Well, with him it was probably business—but how about poor Madame Adele Strauss, the composer's widow and long known as "Cosima Strauss," who was actually dragged from memorial tablet unveilings to Strauss monuments, from there to concerts and theaters and again to the Opera, speaking, smiling and nodding, and who barely found time to retire to the master's grave on the 100th birthday quietly to deposit a wreath?

HANDKERCHIEFS THAT TALK

The big day started on the evening of the twenty-fourth—no, in the afternoon, when the city of Vienna, in the Municipal Library, opened its big Strauss Exhibition: a wealth of manuscripts comprising the handwritten scores of most of Strauss' operettas, and an abundance of paintings (among them the celebrated Strauss portrait by Lembach), sculptures and photographs. Notable among these last was a picture of the house, at Salmansdorf near Vienna, where Strauss, at the age of four, composed his very first waltz, now known as Strauss First Thought. The whole exposition was a review of life full of triumph—and of disappointments; and of these a living monument was the libretto of Strauss' first and unperformed opera, The Merry Wives of Vienna, the music of which is lost to us and probably peacefully dreaming in the vast archives of the Theater an der Wien.

A special showcase was devoted to the Blue Danube Waltz, containing the manuscript piano part dedicated to the Vienna Männergesangsverein, with an inscription humbly apologizing for the bad handwriting and the haste in which it was penned. The enormous productivity of Strauss' genius is the fundamental impression gained from this vast exhibition, and above all from an object such as probably never graced a museum before; a handkerchief covered with manuscript notes, such as Strauss used for recording the fleeting inspirations of a sleepless night, or when his supply of manuscript paper had given out. And it was not only handkerchiefs that Johann utilized for such artistic purposes, but more discreet pieces of linen, such as nightgowns, cuffs and pillow cases as well.

STRAUSS VERSUS JAZZ

No sooner was the official opening of the Strauss Exhibition over than all Vienna was afoot, en route to the Strauss monument in the Stadtpark. Thousands of people passed by the bronze figure now clad in the bright white lights of long distance reflectors, and wearing its customary smile. One may justly wonder whether it indicates kindness or ire at the doubtful beauties of the monument. At any rate, Strauss was still smiling the next morning, when, solemnly dressed gentlemen in black frock coats, members of the Schubertbund, assembled to entertain him with a performance of the Blue Danube Waltz; and his smile was particularly in place when President Hainisch of Austria, in the course of his address, delivered a few acrid remarks about those who, forgetful of Straussian grace, preferred to dance to wicked Jazz and "drumbeats" rather than to a beautiful Viennese Waltz. Of the same tenor was a prologue, written by a specialist in literary local patriotism for the big Strauss festival concert of the Gesellschaft der Musikfreunde. But did not Hanslick, in 1854, object to the "hideous trombones," the frivolity and "spice" of Strauss' waltzes? Today the

heretic of seventy years ago is a national hero, and his waltzes are held up against the wickedness of jazz!

WEINGARTNER AND ROSENTHAL

This ceremony over, the whole crowd rushed to the Grosser Musikvereinssaal and arrived there just in time for the opening of the great festival concert. After much talk, this was at last a real musical festival in the memory of Strauss, that is, after a stout lady with a distinct Saxon dialect, who appeared in the fanciful costume of Vindobona.



Finu photo

HAROLD HENRY,

American pianist, who has spent most of his time abroad, will devote the present season to concert and recital work in America, and give his first New York recital in several years at Aeolian Hall on Tuesday afternoon, December 1. Mr. Henry has always been known here as a particular propagandist for the music of MacDowell. He has played the MacDowell concertos with orchestra on both sides of the Atlantic with unflinching success. After another summer of teaching in his Vermont studio, the fall of 1926 will find him back in Europe for a number of return engagements.

the patron goddess of the city, disposed of the inevitable poetic prologue. Indeed, speeches on local patriotism and Pan-Germanism were the only dark spots on an otherwise bright and beautiful celebration. And then came Felix Weingartner, who conducted the Philharmonic Orchestra in a concert of Strauss music such as probably has never been heard before! It was a galaxy of the master's greatest melodies played and conducted with unrivalled brilliancy. Artist's Life and Stories from the Vienna Woods were exquisite. The Perpetuum Mobile had to repeated—an event

unparalleled in the history of the Philharmonic—and salvos of applause greeted Moriz Rosenthal's performance of his Viennese Carnival based on Strauss melodies, a masterpiece of counterpoint and pianistic technique, of which Strauss (Continued on page 36)

NEW YORK TO HEAR NEW GERSHWIN PIANO CONCERTO

New York Symphony Orchestra Will Present Novel Work on December 3 and 4, With the Composer as Soloist

Nine-thirty A. M. is no time to drop into any composer's life, but the exigencies of getting a story at the right moment sent a MUSICAL COURIER writer to see George Gershwin at that hour one morning last week, and Gershwin, who is the soul of courtesy, slipped into dressing gown and slippers, sat down at the piano and laid the big orchestra score of his new piano concerto in F on the table close to the keyboard. It is a remarkable work, using the adjective to its full strength. It is astonishing to think that a composer who has devoted most of his years to manufacturing musical comedy tunes—jolly good ones too—is able, after only one experiment in long form with the Rhapsody in Blue, to write a work that is as musically as this new concerto and that without any loss of the originality which distinguished the Rhapsody.

It is in strict concerto form, three movements, the first about fifteen minutes in length, the second ten, and the third five. Mr. Gershwin has done his own scoring, the first time in an extensive work. It begins with two measures for three different kinds of drums and cymbals, and then immediately leaps into a strong first theme—in Charleston rhythm. The piano comes in unobtrusively announcing a quiet, simple second theme with interesting and constantly shifting harmonies in the accompaniment. There are two other themes in the first movement, one lyric, recalling the slow section of the Rhapsody, the other short and used with telling effect on the four horns in unison in the climax of the movement, where there is ingenious three voiced counterpoint. At one point in this development there is a double Charleston.

The second movement, after four measures of introduction on the solo horn, a variation of the short theme just mentioned, has a most original and attractive slow tune, played by the solo trumpet, muted, with felt crown, accompanied by three clarinets, crawling about underneath in chromatic harmonies, while the cellos provide a pianissimo pedal bass. This movement, which seems bound to make an instantaneous hit, is in five-part song form and most of the material is derived from the first theme. There is a coda in which the flute takes the trumpet melody, ending on A flat, as the fifth in the tonic cord of D flat major. Then, without pause, the third movement begins with a sforzando on the chord of G minor, though the movement stands in F. The main theme is brisk, suggesting a toccata. There is lyric contrast, a short cadenza for the piano, even a brief fuguetta, first in strings, then in brass, and a binding together of the whole work by the re-appearance of the climactic section from the movement. The treatment of the piano throughout is in typical Gershwin style, as revealed in the Rhapsody, though it stands out much less as a solo instrument. It is used a great deal as a separate rhythmic factor in the orchestra, in the last movement practically as a percussion instrument.

Whatever the critics may think—and it will be surprising if they do not accept it at once as one of the most original and distinctive contributions yet made to American musical literature—it is bound to interest. The first performance of this new and novel concerto will take place on Thursday afternoon, December 3, at Carnegie Hall, with the New York Symphony, Walter Damrosch conducting, and will be repeated on Friday evening, December 4, with Mr. Gershwin as the soloist on both occasions.

It seems almost needless to add that the "world and his wife" will be there.

Berlin

RADIO UNDER COPYRIGHT LAW—(Berlin) The international conference for the discussion of copyrights in connection with the radio, which was just held in Prague, has come to the decision that the broadcasting of music through a radio shall be considered a performance and as such subject to the copyright law.

D. L.

AMERICAN OPERETTA FOR BERLIN—(Berlin) The American operetta, No. No, Nanette, has now found its way here and is being given with considerable pomp in the Metropol, Berlin's most popular operetta theater.

D. L.

Vienna

VIENNA STAATSOOPER REORGANIZES—(Vienna) One of the important reforms introduced at the Staatsoper by Dr. Präger, the new Intendant, is a considerable reduction of prices, which came into force on November 1, for a trial (Continued on page 12)

London

MELBA'S FURNITURE EXPENSIVE—(London) Dame Nellie Melba, who is giving up her house in London, has just auctioned off her furnishings. The sale attracted a large crowd of curious onlookers as well as interested buyers. Most of the objects went to private people, the prices being too high for dealers. As a souvenir of her thirty-six years' association with Covent Garden, she has presented a marble bust of herself, the work of Sir Bertram Mackennal, to the Opera House.

M. S.

MUSIC FROM THE CLOUDS—(London) A special concert was transmitted from an aeroplane in flight on November 10, by permission of the Air Ministry. The aeroplane ascended from Croydon, and on reaching a height of 10,000 ft. the concert was transmitted from the microphone in the saloon of the aeroplane to Keston receiving station, from which it was relayed to 2. L. O. Among the artists taking

part were Peggy O'Neil, Robert Hale and the Savoy Orpheans.

R. P.

A NEW BANTOCK WORK—(London) At its third concert, in April, the London Choral Society will produce Prof. Granville Bantock's setting of the Song of Songs, for chorus, solo, and orchestra.

R. P.

BEECHAM MUST PAY, BUT LESS—(London) Judgment in the case of a London money-lender against Sir Thomas Beecham has been delivered to the effect that under the circumstances 100 per cent interest was too much and that the plaintiff would have to be satisfied with half. This makes the sum nine thousand pounds instead of ten.

R. P.

FOREIGN NEWS IN BRIEF

LITTLE STORIES OF MUSICAL GODS IN INDIA

Article V. Hanuman, The Indian Pan

By Lily Strickland

With drawings by the author from ancient Indian plates

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Indian mythology claims that Rama, the Indian prototype of the Greek Dionysos, conquered India with the aid of Hanuman, the Indian Pan, and his army of satyrs.

The word Hanuman actually means "with high cheek bones," and the term "Indian satyrs" refers to the "langur," or very large, long-limbed, black-faced, grey-haired and white-whiskered monkey, whose comical, yet benign face

They are also said to ward off the evil eye, which, to those who believe in it, is a very real and dreaded thing.

It is a known fact that these monkeys have developed some kind of order and regulation in their lives, and are ruled by a leader who manifests a crude form of military discipline. They are sagacious creatures; endlessly active, easily angered, suspicious, and altogether capable of manifesting all too human traits under certain circumstances. They love their young to a remarkable degree, and the female has been known literally to kill her offspring from too vigorous demonstrations of love.

THE MONKEY GOD

It is not strange, then, that the imaginative Indian has carried the human-traits of monkeys to excess, and from this idealized and exaggerated view of the genus monkey, created a god, called Hanuman, the god of the monkeys.

Besides having an infinite number of qualities, Hanuman is called a musical genius, and he is said to have invented the "Hanumat" system of music called the "Hanumat Matas." He is often pictured in old plates as dancing wildly around, assuming fantastic poses, capering and posturing in eccentric figures that may conform to some obscure creation of his own brain.

The ordinary monkey exhibits a sufficient degree of "temperament" to entitle him to claim brotherhood with musicians!

Here in India one has the opportunity of watching the antics of the "Bundarlog" (monkey-folk) to his heart's content, as in some districts the woods are full of them and they abound in jungle and village and even in and around the city of Calcutta.

As his struggle for existence in the forest is strenuous and precarious, the monkey has learned to seek the habitations of man and since he is regarded as "holy," finds safety and sustenance among humans. Because of his propensity for thievery and general rascality, the Hindu, whose life the monkeys can sometimes make very miserable, has come to call him a "demon-god." He is compared to a "Thug" for deviltry, and to a "Buniya" (tradesman) for cunning.

The Oriental, however, considers the monkey—apart from his sacred affinity with Hanuman—a type, not so much of petulance, as of untrustworthiness. "What is a monkey's friendship worth?" he asks, and he says in scorn of a rival and foolish person, "a tailless monkey."

"There are ten things," says a proverb, "which may not be depended upon, a courtesan, a monkey, fire, water, a procurer, an army, a distiller, a tailor, a parrot, and a goldsmith." This selection is significant and—in India—just. (From Lockwood Kipling's "Man and Beast in India.")

In some very ancient plates of the gods Hanuman is shown with a little bell tied to the tip of his upturned tail; this is supposed to ward off evil spirits. A number of old temple bells, used in Brahminic rites, have a carved image of Hanuman for the handle, and there are many bronze and brass images of him shown with the body of a man and the head of an ape. He is also depicted, as are most Indian Deities, with as many as ten heads, and carries in his hands the various symbols of the sacred lotus, a sword, a sceptre, the conch of Vishnu, and a book.

THE STORY TELLERS

In all parts of India are to be found professional story-tellers and minstrels, who go from village to village reciting the amatory or heroic episode from the sacred books of the Hindus. Among these, the life and loves of Krishna, and the story of the Ramayana, are the most popular.

The subject matter for the poet, the artist and the dramatist is largely drawn from or based upon incidents in the various Hindu sacred books whose contents are devoted to recounting, with all the flowery embroidery of the oriental, the life histories of the high gods with, what to Western minds would be gross and impious details regarding the super-human propensities of the Hindu deities for dalliance on the primrose path.

Portions of the Ramayana and the Mahabharata are frequently presented in local Indian theaters, interspersed with dancing and singing. The Indian audience makes a devoted and wildly enthusiastic listener to these wildly exaggerated stories of the gods. The "Greek chorus" is represented by a group of small boys, in feminine costume, who sing and dance in concerted form, or in an ensemble that resembles the modern ballet, minus the "lamp-shade" skirts and "toe-dancing." Some of the gestures of the nautch girls look as though they had been inspired by watching our monkey friends perform their antics in an out-door aboreal stage. Perhaps Hanuman himself presided, an invisible witness, to impress his "school of dancing" on the receptive minds of his disciples!

PRIMITIVE DANCING

It seems rather a far cry to associate the monkey-god, Hanuman, with music in its theoretical forms, but it is not too great a stretch of the imagination to refer to as dancing, the abandoned, fantastic, awkward gamboling of a monkey. Dancing, reduced to its most primitive form, is simply rhythmic motion, and I dare say that the "pithecanthropus-erectus" and "dawn Man" did no better



HANUMAN, IN GOD-FORM, holding in his arms Rama and Sita.

has been compared to "Uncle Remus." The history of Hanuman, "the Prince of Satyra," is told at length in the great Indian Epic, the Ramayana, and the hero Hanuman has become one of the most sacred and popular of the Hindu deities.

Hanuman was said to be the son of Pavan, the god of the winds, and to have inherited his father's "windy" or boisterous qualities. His further god-like attributes were expressed in his genius for leadership, ingenuity, and energy that gave him the title of General, and led him to be given so conspicuous a role in the dramatic episodes of Rama and Sita.

Hanuman is worshipped by the Hindus, and all the monkey-folk are held in respect, and in some sections even venerated. It is considered a crime to kill a monkey in India, and so, in spite of their mischievous depredations, they are



THE DANCING HANUMAN.

left free to thrive and multiply in unmolested security. Every Indian temple has its coterie of monkeys, where they live on the amiable offerings of the priests, as their presence around a "holy tank," shrine or temple is considered lucky.



HANUMAN WITH HIS SCEPTRE.

than a monkey in his first attempts to express his emotions, or his joy of life in rhythmic forms. Anyway, after seeing the Lama Dancers in the Himalayas, the nautch in the Punjab and on the Plains, to say nothing of the dancers of Ceylon and Burma, Japan, China, the Malay Peninsula, the Philippines, Hawaii and a country jig on a southern plantation, as a fitting climax, I realize that there are many points in common with all natural, primitive dancing, and I am ready to grant that the monkey has his own way of dancing, even as man has.

The ancient students of Hindu philosophy hinted at kinship with the monkey-folk, and perhaps that is the secret of the veneration in which this most human-like of creatures is held. It is possible that the worship of the monkey, and Hanuman, as tutelary genius, dates back to some very remote epoch, which may be the original source of the modern theory of Evolution!

After all Darwin may have been of the same fraternity as the old Hindu scholar who asserted "the essential unity of the life-spark" and believed in the link between Man and the Primate.

The Damaru, or Monkey-Drum

(The following supplements the preceding story of Hanuman.—The Editor.)

"When the Actor beateth the drum,
Everybody cometh to see the show;
When the Actor collecteth the stage properties
He abideth alone in his happiness."

The origin of the Damaru, or hour-glass drum, dates back to the allegorical and mystical Dance of Siva, the third person of the Hindu Trinity, called The Destroyer. In Siva's dance of the Universe, in which he represents the divine and perpetual activity of life, he holds in his hand the little Damaru, which has become known as one of his symbols.

According to Hindu mythology, the Damaru is "a drum to be sounded by the destroying angel" when the hour for the final dissolution of this world arrives. In most of the plates and images of Siva and his consort, Maha Kali, the hour-glass drum is in evidence as a symbol and implement.

Creation itself is supposed to have first come from the drum of Immortality. "O my Lord, Thy hand holding the



THE BUNDAR-WALLAH OR "MONKEY-MAN" OF INDIA.

sacred drum has made and ordered the heavens and earth and other worlds and innumerable souls." The "sacred drum" refers to the drum of Siva which he uses as both the emblem of life and the harbinger of death.

The Damaru is one of the most ancient drums in India. It has been in use for thousands of years, apart from its



The "Damaru." Large Udukkai or hour-glass drum. The Udukkai.
DRUMS OF INDIA.

connection with the gods, and no one knows its true origin. There is no accurate record of the hour-glass drum in history, but it is customary to attribute the origin of ancient instruments to the gods.

We do not know when the Damaru descended from its high estate as a symbol of Siva to become the symbol of a snake-charmer, juggler and monkey-trainer; but we do know that these members of the Nomadic Brotherhood invariably announce their presence by rattling this little drum.

This small drum, commonly called "the monkey-drum" is not played by hand, as are most Indian drums, but by a small piece of lead which is tied to a string and attached to the middle of the drum. When the drum is shaken, this striker hits on the alternating drum-heads, producing the sharp, staccato tone characteristic of this instrument. This persistent and noisy use of the drum, so different in character from the deep, sonorous sound of the larger drums, punctuates the quiet of the drowsy air and we know that the "Bundar-wallah" is literally drumming up trade.

The players of the monkey drum make no attempt at following any rhythmic form of drum-beat, as do the mrydanga or tabla players. They simply rattle the instrument as loudly as they can to call attention to themselves.

The monkey-man belongs to the Pariah caste and is one of the most ubiquitous creatures in India. He plies his trade wherever there is a chance of picking up a few "pice" and is to be encountered on any highway, any time, but more especially at Fair and Festival time.

He is usually a dirty, villainous looking specimen, who has no regard for monkeys or anything else. He certainly is not a devotee of the monkey-cult and doubtless never even heard of Hanuman, the Monkey-God.

The unfortunate creatures that he keeps in tow at the end

of a string seem thoroughly dejected and resigned to their fate. They are quite different to the happy, active and mischievous monkeys who inhabit the trees on Strand Road (Calcutta) or who live along the country highways, or even in the Zoo where there are many varieties of the "Quadrumanous Mammal."

It is characteristic of Indians of the lower castes to be inconsistent regarding "sacred" animals and things, and the monkey is not the only member of the abused class. But we feel particularly sorry for the miserable monkey, who, deprived of his rightful freedom, is cowed into becoming an unwilling member of a pitiful little troupe of mountebanks, forced to slavery, while his rascally master, lazy and worthless, lives in idleness on the proceeds earned by his more intelligent "creatures."

The sound of the little drum is always the signal for our sympathetic thought, and only another instance where the cruelty and injustice of man prevails in a country which, despite its civilized state, permits the continuance of such barbaric customs.

Shanghai Times Pays Levitzki Tribute

Reports of the uninterrupted success of Mischa Levitzki's Far East tour continue to come in. He opened at Shanghai to the greatest enthusiasm. Following is an extract from a special interview, signed by Tomasso, and printed in the Shanghai Times of August 17, before Levitzki had played his first recital there:

"It was four years since I had seen Mischa Levitzki, and meeting him again yesterday at the Majestic Hotel it brought more vividly to my memory the furore he created in Sydney, where he had the largest Town Hall in Australia so crowded that many people had to be accommodated on the platform itself, so great was the public desire to hear one whom the world's critics have hailed as the greatest of the younger generation of pianists.

"And when it is remembered that such audiences totalled to nearly four thousand people every performance, some idea can be gained of the sensation Mischa Levitzki caused in a country which is well known as possessing some of the most critical and discerning audiences in the world. . . .

"I do not want here to dilate on the artistry of this young, debonair yet thoughtful interpreter of the world's greatest musical composers for the piano, but this I will say: Some time ago I took occasion to call the Shanghai-lander's love of music to task, and for this act was overwhelmed with an avalanche of wrath which, somehow, affected me very little.

"I still retain the impression I had then, but will willingly deny the stability of it if Shanghai will show to Mischa Levitzki a tenth of the appreciation New York alone has shown to him since his debut there less than a decade ago when, for all his immature years, he showed the strength and vigor of a Hofmann, almost the brilliancy of a Paderewski and all the grace and delicacy of a Percy Grainger, the greatest musician which my own country, Australia, gave to the world.

"And yet for all these encomiums Mischa Levitzki is only on the threshold of his fame. To youth comes most of the fruits of victory, but it is left to maturity to prove whether it has profited by them. The rest lies with youthful genius, which in this instance is a twenty-seven year old master of the piano who is also a composer of merit. But of this he will not speak.

"He will be back here in November and perhaps then



MISCHA LEVITZKI
at Nunobiki Falls, Kobe, Japan.

others will speak of these compositions for him. These, nevertheless, are only a phase of his great appeal, a fleeting glimpse of the rays cast by the sun of his greatest gift, the pianistic interpretation of giants such as Beethoven, Bach, Chopin and Liszt."

FLORENCE MACBETH FIRST SOLOIST OF LIVERPOOL SEASON

LIVERPOOL.—The musical season commenced with the opening concert of the Philharmonic Society. A feature of this concert was the appearance, as guest-conductor, of Dr. Malcolm Sargent, who has been doing excellent work with the British National Opera Company. Although only in his thirtieth year, this young man evinces a grip that in due time will no doubt increase in strength. Florence Macbeth, as soloist of the concert, was persona grata, and in good voice. We have also had a visit from Frieda Hempel, who, discarding the Jennie Lind dress, now appears in her true colors. She was very successful, and so was John Amadio, the flutist.

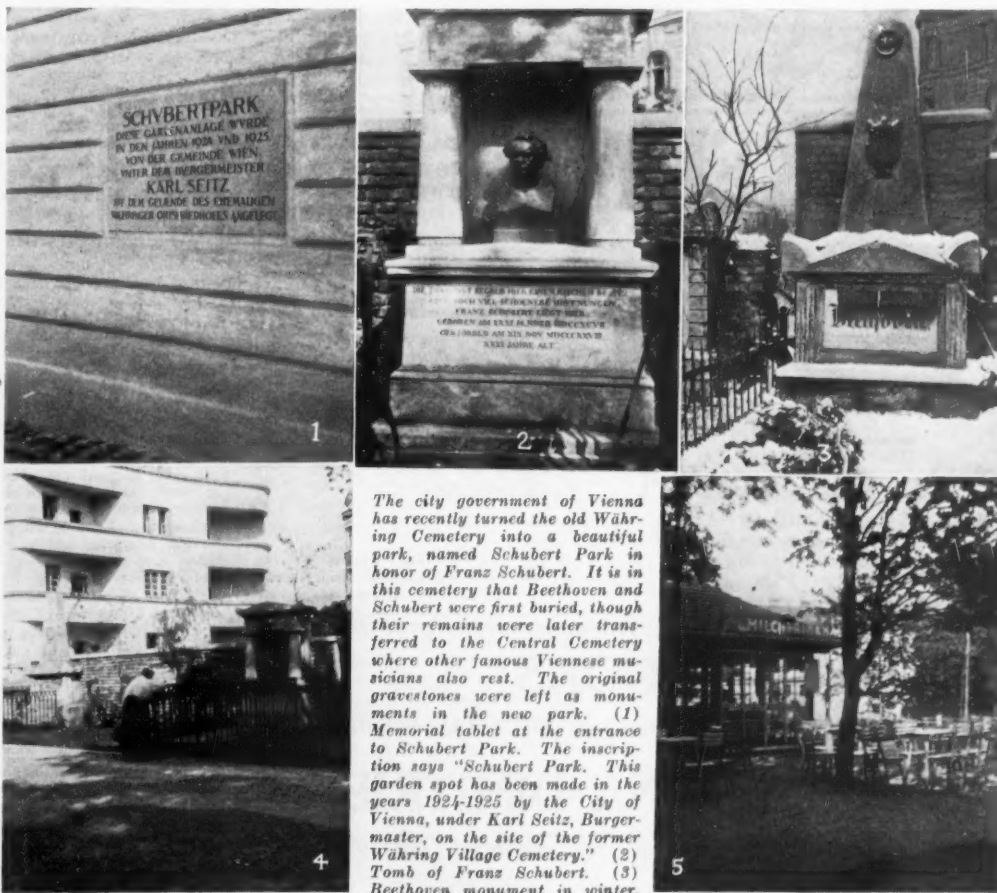
W. J. B.

VIENNA'S NEW SCHUBERT PARK—THE END OF AN HISTORIC CEMETERY

By Paul Bechert

VIENNA.—A landmark has disappeared from the face of this city through the transformation of the historical cemetery of Währing (once a suburb, but now a district of Vienna) into a big and beautiful park. The old Währing Cemetery is closely connected with the history of Vienna as an art and music center of former generations. It was here that two of Vienna's greatest musical geniuses — Beethoven and Schubert—were laid to rest, and the same walls held the remains also of Franz Grillparzer, the classic Austrian dramatist and Johann Nestroy, one of Vienna's greatest comedians and comedy writers of the last century. For several decades past, the tombstones of these great artists had been nothing more than venerable relics, for their bones have long since been transferred into "honorary graves" at the big Central Cemetery. Now Vienna's democratic government, bent more upon its sanitary duties than upon worship of obsolete tradition, has transformed the old Währing Cemetery into a big and beautiful park; but the postulates of reverence for the dead geniuses have been fully regarded by naming the new park Schubert Park, and by preserving the tombstones which once rested above the ashes of Beethoven and Franz Schubert.

The simple tombstone which marked Beethoven's place of rest still stands erect, and, separated from it by just a few feet of space, the tombstone of Franz Schubert, adorned with a fine bust and with that once much



(4) Tomb of Beethoven and Schubert side by side, with a typical modern Viennese apartment house in the background. (5) "Times change, and we change with them." The dairy-shop that now adorns Beethoven's and Schubert's burying ground. (Photos by Paul Bechert.)

opposed and rather patronizing inscription which Grillparzer designed for it: "Music buried here a rich treasure and many hopes still more beautiful." (There were many who considered this motto an insult to the genius of Schubert, and it was proposed to erase it.) Many there were, too, who considered the abolition of the old graveyard detrimental to the requirements of "reverence." Events have proven them wrong, for since the old cemetery has been turned into a garden, throngs of people visit the graves of the two masters daily to pay homage to their memory. And it matters not that many of these people later withdraw to the dairy shop, which has been erected close to the two graves, for a refreshing drink on hot days. Such "prosaic" surroundings do not impair the love which Vienna holds for her great musicians, and which has found a practical monument in the new Schubert Park.

An Early Ariadne auf Naxos Revived

BERLIN.—The Gotha State Theater, the oldest of German court theaters, recently celebrated its 150th anniversary in an original and appropriate manner. It produced the Ariadne auf Naxos—an early forerunner of Strauss' opera on the same theme—composed in 1775 by Georg Benda, when he was court Kapellmeister in Gotha. Benda's Ariadne was famous in its time, being produced in Paris in 1781.

D. L.

Plaza Artistic Mornings Draw Large Audiences

The second season of the De Segurula-Piza-Artistic Morning at the Hotel Plaza opened on November 5 with a large and representative attendance. Elvira de Hidalgo, Spanish coloratura soprano; William Simmons, American baritone, and Arcadie Birkenholz, violinist, were the soloists, and during the intermission, following a short address of welcome by Mr. de Segurula, Blanche Yurke, distinguished actress, read an act from Ibsen's *Wild Goose*.

Mr. Birkenholz opened the program with the Wieniawski second polonaise. His technic was commendable and he drew a lovely, rich tone from his instrument. Later he played shorter numbers by Kreisler, Dawes (Vice-President of the United States) and Sarasate, besides several encores.

Looking exceedingly charming and "wide awake," Mme. Hidalgo offered as her first number the *Shadow Song* from *Minora*, which won for her instant favor. She was in good voice and her singing of a group of shorter songs, including, Batti Batti from Don Giovanni (Mozart), Chanson Espagnole (Bizet) and El Potatero, Spanish (Gimenez) gave added pleasure. Giuseppe Bamboschek was at the piano.

Also sharing the morning's honors was Mr. Simmons, whose fine voice and interpretative skill easily won the favor of his listeners. His rendition of Handel's *Hear Me Ye Winds and Waves*, from *Julius Caesar*, was beautifully done with the dignity of style and finish necessary. Rachmaninoff's *When Night Descends* and Mana-Zucca's *Nichavo* completed his group, the latter being especially well done and warmly applauded. Frederick Bristol furnished sympathetic accompaniments.

SECOND MORNING

The artists of the second Artistic Morning, on November 19, were: Lucrezia Bori, Mischa-Leon and Alfredo Casella, a sterling combination of artists, whose contributions to the program resulted in a morning of extreme pleasure for the large audience present.

Mr. Leon opened the program with the *Invocation of Werther* by Massenet, which well revealed his artistry and the admirable quality of his baritone voice. A second group, several of which songs he explained before singing them, included such delightful numbers as *Le Miroir* (Ferrari), the *Rhene-Baton Berceuse* and *Lullaby to a Flower* (Knudsen.) In these he revealed versatility of interpretation and was called upon to sing extra numbers after each group. Mr. Casella elected as his first selection Scarlatti's *Due Sonate* (1710), but it was his own set of eleven pieces for children, colorful and interestingly constructed, that aroused the audience to greatest appreciation. He is indeed an artist.

Mme. Bori sang *Depuis le Jour* from Charpentier's *Louise* during the first half of the program, lending to the familiar aria all the loveliness of quality of her voice and winning the audience with her charm of manner. She is a distinct personality. Three short songs, most popular of which was Ivor Novello's *Little Damsel*, comprised her later offering, and the program closed with the duet from the first act of Massenet's *Manon* by Mme. Bori and Mr. Leon, a fitting closing for a morning of distinct artistic pleasure.

These Artistic Mornings of Messrs. Piza and de Segurula are constantly increasing in favor, and well might they for only the best artists are heard. Added interest, however, is found in the presentation of some star of the dramatic stage at a number of concerts of this series.

Laurie Merrill Scores in Norfolk, Va.

When Laurie Merrill appeared as soloist with the Symphonia Orchestral Club of Norfolk, Va., the *Virginian-Pilot* commented as follows on her singing: "The Symphonia Orchestral Club won fresh laurels last night not only because of its own performance which was, as always with this organization, excellent, but because of its introduction to a Norfolk audience of Laurie Merrill, of New York. Singing in period costume of France and of Spain, she won her audience from the time she first appeared, dressed in a

gown which was in vogue at the time of Marie Antoinette until she concluded her final song in the Spanish group. When she sang the songs of Old Spain, she wore a gown which was obtained in Madrid and jewels from Barcelona. A white wig was worn with the French costumes, the gown for which was bought in Paris and the lace in Lille. Miss Merrill's beautiful soprano and unusually engaging personality, delighted an audience which filled comfortably the auditorium of Blair Junior High School. She graciously responded to repeated applause by giving several encores. Perhaps the most popular of her French songs was the aria *Depuis le Jour* from *Louise*, and she closed the group of Spanish songs with the singing of the aria *Seguidilla* from *Carmen*."

Guion for Chicago Musical College

David W. Guion, who will become a member of the piano faculty of the Chicago Musical College beginning in September, 1926, was born on his father's big cattle ranch, near



DAVID GUION

who goes to the Chicago Musical College next year on the piano faculty, is probably the only musician in the world whose avocation is being a cowboy. Mr. Guion won first prizes in the rodeo at Cheyenne this past summer and in the same class at Colorado Springs rodeo in the summer of 1924. The young pianist-composer is a native Texan.

Bellinger, Texas, in 1896. From the time when, as he expresses it, he was "knee-high to a grasshopper," he was possessed by an inborn love of music and taught himself to play the piano as soon as his hands were big enough to manipulate the keys. As he grew up he had competent instruction and finally went to Berlin for finishing work under Leopold Godowsky. The urge of composition was in him, too, and when he passed through New York on the way home from Berlin, he showed some of his manuscripts. Fourteen arrangements of spirituals by him were immediately accepted and published by Witmark, while Schirmer took some transcriptions of American tunes for piano, the best known being *Turkey in the Straw*, *Sheep and Goats*, and *Old Ark's a Moverin'*. Since then various compositions have appeared, including art songs published by Boosey and Ricordi.

For the last several years, Guion, who, as his name indicates, is descended from an old Huguenot family, has been head of the piano department at the University of Texas.

Clisabeth



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There is, however, something more than music in his life, as may be deduced from the fact that though he is only five feet four in height and slight in body, he was the winner of the contest against unbroken mustangs in the rodeo at Cheyenne, Wyoming, this past summer, and in the same class at the Colorado Springs rodeo in the summer of 1924.

Theory at Institute of Musical Art

The broadening of musical education and the increased interest of music students in the whole field of music is graphically illustrated in the changed programs of the thorough music schools. The emphasis upon theory, ear-training, music appreciation, and the entire theoretical and academic side of the art has been enlarged and intensified in the last twenty years to a degree which indicates a vast change in the scope of musical education.

The Institute of Musical Art, of which Dr. Frank Damrosch is director, has increased the number of classes in these theoretical fields from 178 to 263 since 1911, and expended for their teaching last year \$40,850 as against \$7,540 in 1905, the year the Institute was founded. The interest of the students in this side of their education has kept pace with this increased attention on the part of the institution.

"In our first classes, fully one-half of the students wanted to be excused from all of these courses," Dr. Damrosch states. "They wanted to 'learn to play the piano' or to sing; they had no concern in that whole great theory and background of musical production which is so essential to any mastery of it. Today, they do not have to have the importance of these courses urged upon them. They would be appalled at any thought of neglecting them. This development means a great many things, and among them, optimism for the musical future of the country."

Madeleine Keltie Engaged for Madrid

Madeleine Keltie has been engaged for the coming season at the Royal Opera in Madrid. She will begin her engagement the first week in December, which will extend until the end of January. Her roles will be Mimi, Butterfly, Tosca, Nedda and probably Marguerite. It has already been arranged for her to sing at a gala performance at which the Queen and King of Spain are expected to be present. The opera chosen will be *Tosca*, with Fleta, the Spanish tenor, singing with her.

Miss Keltie is an American prima donna who has met with unqualified success in Europe. Her appearances at the Opera Comique in Paris, at the San Carlo in Naples, and other great musical institutions, have elicited unstinted praise. She made her operatic debut here several seasons ago as a member of the San Carlo Opera Company and shortly afterward went to Europe, where the steady advancement in her art has won meritorious recognition. She was born in Boston and began her career as a pianist, winning a scholarship at the New England Conservatory of Music. At the age of twelve she was piano soloist with the Boston Symphony Orchestra. Then it was found that she possessed an unusual voice and she determined to become a singer. Following her Madrid engagement she will sing at the Royal Opera, Cairo, Egypt.

Piano Recital at Mannes School

Leopold Damrosch Mannes gave a piano recital before a large audience on November 16, in the concert hall of the David Mannes Music School, 157 East 74th Street, New York City. His program was made up of the *Prelude*, *Aria* and *Finale*, César Franck; *Suite* (in manuscript, first performance in America), Randall Thompson; *Nocturne* in C minor, Chopin; *Intermezzo* in E flat minor, Brahms; two sonatas by Scarlatti; as well as Bach-Godowsky transcriptions of the *Prelude* and *Fugue* in G minor from the sonata for violin, and also *Prelude* and *Fugue* in C minor from the suite for cello. Young Mr. Mannes won hearty applause for his artistic work.

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"SWEETNESS OF TENOR'S VOICE AND ENUNCIATION RECALLS McCORMACK'S."—*New York Times*.

"A REMARKABLE VOICE, BOTH IN VOLUME AND IN QUALITY OF TONE."—*New York Herald Tribune*.

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"POSSESSES ONE OF THE BEST TENOR VOICES TO BE FOUND DEVOTED TO CONCERT USE."—*Brooklyn Daily Eagle*.

"MAY BE COUNTED AMONG THE VOCALLY GREAT."—*New York Staats-Zeitung*.

And the Detailed Criticisms Below!

"SWEETNESS OF TENOR'S VOICE AND ENUNCIATION RECALLS McCORMACK'S (Heading)"

"Richard Crooks, who has many New York appearances to his credit and who has given recitals in London, Vienna, Munich and Berlin, appeared in recital at Aeolian Hall yesterday afternoon. He began with Händel's air, 'Where'er You Walk,' and the sweetness of his voice recalled John McCormack's, while his enunciation and phrasing seemed fashioned after the older singer. He sang 'Sound an Alarm' with considerable declamatory power, in the larger oratorio style, with well defined runs. He became altogether and excusably emotional in a lovely Brahms group where his pianissimo, his mezza-voce gave tenderness to his tones. Strauss gave him the desired opportunity to display his command of tone-color. Crooks was warmly applauded by a large audience which recalled him many times."—*New York Times*, Nov. 16, 1925.

"Richard Crooks is a young American tenor of whom you are going to hear a great deal before very long. He made his first public appearance only something over two years ago at one of Walter Damrosch's symphony concerts. Yesterday he gave his first song recital. He has already taken a seven-league stride forward in his career and is plainly on his way to big things, not improbably, some day, at the opera. Giulio Gatti-Casazza was not among the large audience, but Alessandro Bonci, the finest lyric tenor of his day, was; and he seemed to be quite taken with the young American's voice and his singing. The thing need not have had any more than its apparent significance, but this obviously was that Bonci was listening to something bearing a rather striking resemblance to his own achievement, allowing for Crooks' youth. This young tenor must still be under twenty-five, but he already has developed ONE OF THE MOST BEAUTIFUL HIGH LYRIC VOICES TO BE HEARD TODAY. It was beautiful yesterday, not only at its top, but all the way down its long range. Its scale has no break anywhere. And he is most skillful in such matters as swelling and diminishing the tone, manipulating the fund of breath, maintaining a pure and flowing legato—indeed, singing freely and easily and making his voice do what he wants. Add to these things a striking gift for languages and a delightfully clear enunciation, musical intelligence and real depth of feeling and you see how fine a singer this young American must already be. We have heard little if anything finer this season than the tenor's account of Rachmaninoff's 'Spring Sorrow' and the serenade from the one-act opera, 'Aleko.'"—Irving Weil, *New York Evening Journal*, Nov. 16, 1925.

"We take pride in the fact that here in New York we hear the loveliest voices in the world on the operatic stage as well as on the concert platform. That is particularly the case concerning the now so rare and oh, so expensive tenor voice! Therefore, one may truthfully say that Richard Crooks, the American tenor, who less than two years ago was entirely unknown here, has put himself in a single concert among those who MAY BE COUNTED AMONG THE VOCALLY GREAT, for he possesses an organ with which very few of our most celebrated native and foreign singers may measure themselves. It is a genuine, radiant tenor of really compelling tone and range (all meat and no bones as this writer once heard the voice of one of the great tenors of the Metropolitan described). The real showpieces came in the two Händel arias, 'Where'er You Walk' and 'Sound an Alarm,' from 'Judas Maccabaeus.' In the latter song, his glorious voice in size and beauty of tone seemed to have reached its zenith. Three songs of Rachmaninoff, sung in Russian, were all pearls of interpretation. Aeolian Hall was crowded to capacity and an ovation called down upon the singer, who could not give enough encores to satisfy his audience."—Maurice Halperson, *New York Staats-Zeitung*, Nov. 17, 1925.

"In his previous appearances as soloist, Richard Crooks had exhibited A REMARKABLE VOICE, BOTH IN VOLUME AND IN QUALITY OF TONE, and apparently gave the Germans a similar impression last spring. Yesterday he displayed a voice of generous volume and resonance, with a smooth, full quality of tone, well phrased singing. In the Russian group, Crooks did some of his best work from the standpoint of interpretation, giving the Rachmaninoff songs a vividly expressive performance. Other passages found him singing with marked beauty of tone; sustained pianissimos were a memorable feature, in this respect, of his performance. Encores included a repetition of the Serenade of the Young Gypsy from Rachmaninoff's 'Aleko' and Schubert's 'Du bist die Ruh.' Charles Albert Baker accompanied Crooks, whose vocal career is one well worth watching."—*New York Herald Tribune*, Nov. 16, 1925.

"Yesterday afternoon I made up my mind to make a general survey of all the musical activities in the major concert halls, the Symphony Society in Mecca Auditorium, Richard Crooks's song recital in Aeolian Hall, the joint recital of Mr. and Mrs. Francis Rogers in Town Hall, Charles Massinger's song recital in Chickering Hall and the opera-lecture of Charlotte Lund at the Princess Theatre. Unfortunately for the others I started my musical rounds at Aeolian Hall, and was so charmed with the singing of the young American tenor, Richard Crooks, that I had difficulty in getting away before the end of the program. I had intended to listen to a number or two and to rush forth to hear the 2,000th Philharmonic concert. But Crooks was singing a Händel aria. A trifle too dramatic, it seemed, at first. I felt that he was forcing his voice, though not unpleasantly. I was a little disturbed. But I knew that, if it was not perfect singing, at least it was something remarkable. I was unable to get away. I sat down to hear a group of Brahms songs. 'Feldeinsamkeit' and 'Sehnsucht' proved to be absolutely captivating. The rich, warm tone came freely. The phrasing was faultless. The sentiment of the words was imprinted upon the minds of his hearers. It was singing of the first order. I rose to leave the hall, but lingered to hear the first of a series of Rachmaninoff numbers. It was the familiar 'Night.' HERE WAS PERFECT SINGING! I WAS HELD SPELLBOUND! Before I was able to drag myself out of the hall I had heard three groups of Crooks's songs. By that time the other concerts were nearly finished."—Paul Morris, *New York Evening World*, Nov. 16, 1925.

"A CAPACITY HOUSE, WITH ENTHUSIASM REIGNING THROUGHOUT THE PROGRAM, served to stimulate Richard Crooks, the young American tenor, at his first New York recital. This singer's rise in this country in popular favor as a concert soloist has been rapid. He sang in recital with success in London last summer and likewise in Germany, where he was made much of, and especially favored because of his American heritage. It is said, further, that the Metropolitan now has an eye on him, and if this be true opera may yet turn out to be his most successful field. In arias by Händel, German lieder and a group of songs by Rachmaninoff, sung in Russian, he showed pretty well what his recital assets are. He has a beautiful voice. His English and German diction was commendable, and in Russian he certainly seemed to be at home. His general understanding of sentiments called for lavish praise. Crooks has evidently high artistic ideals."—*New York Sun*, Nov. 16, 1925.

"Of Richard Crooks' recital in Aeolian Hall I heard little—a song by Brahms and three by Rachmaninoff. The latter were sung in Russian (Crooks inaugurates an exotic extension of linguistic learning among English-speaking singers), and took their place among the finest vocal experiences which the season has offered. Crooks is extraordinarily arresting. He POSSESSES ONE OF THE BEST TENOR VOICES TO BE FOUND DEVOTED TO CONCERT USE, together with a fine objective technique."—Edward Cushing, *Brooklyn Daily Eagle*, Nov. 16, 1925.

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CLEVELAND, OHIO

CHAMBER MUSIC SOCIETY OF SAN FRANCISCO

CLEVELAND, OHIO—New to Cleveland music lovers was the Chamber Music Society of San Francisco, which opened the series of concerts given by the Chamber Music Society of Cleveland at Wade Park Manor, October 27. An enthusiastic audience welcomed the newcomers to the city and sat spellbound through the excellent music they played, giving them a reception that must have repaid them for their long journey.

CLEVELAND INSTITUTE CONCERT

An unusual program was offered as a faculty recital at the Cleveland Institute of Music, October 30, consisting entirely of music by Mozart. Participants were Beryl Rubinstein, pianist; John Pearce, baritone; Laura Newell Veissi, harp; Weyert Moor, flute; Dorothy Price and Walter Scott, piano; and the Ribapierre String Quartet, made up of Andre de Ribapierre, first violin; Charlotte DeMuth William, second violin; Quincy Porter, viola, and Rebecca Haight, cello, assisted by Walter Thalín, clarinet.

CLEVELAND ORCHESTRA'S "POP" CONCERT

The first Sunday afternoon "pop" concert, given by the Cleveland Orchestra, took place November 1 at Masonic Hall, under the direction of Nikolai Sokoloff, and gave Clevelanders an opportunity to hear one of its native sons as soloist when Cassius Chapel sang the aria from Debussy's *L'Enfant Prodigue* and a group of English songs, with piano accompaniment by Arthur Shepherd, assistant conductor of the orchestra. The orchestral numbers were the Merry Wives of Windsor Overture, M. Nicolai; the allegretto from the Beethoven Seventh; Liszt's first Hungarian Rhapsody; the Irish Rhapsody, Victor Herbert; the Dance of the Happy Sprites, from *Orpheus and Eurydice*; Gluck, and Shepherd's Hey, Percy Grainger.

JOHN MCCORMACK

John McCormack returned to Cleveland after a long absence and gave an enjoyable recital at the public auditorium, November 1. He was assisted by Lauri Kennedy, cellist, with Edwin Schneider at the piano. Perhaps the outstanding number was Franck's *Panis Angelicus*, sung with accompaniment by Messrs. Kennedy, Schneider and Edwin Arthur Kraft, organist. So great was the response that Mr. McCormack was forced to repeat it in its entirety and the audience of over 10,000 sat in rapt silence.

PAVLEY-OUKRAINSKY BALLET

The Pavley-Oukrainsky Ballet Russe, second in the series sponsored by Frederic Gonda, danced at Masonic Hall, November 2, and provided a treat for the eyes as well as the ears.

THIRD SYMPHONY CONCERT

The third symphony concert of the year took place at Masonic Hall, November 5 and 7, with the second symphony by Tchaikowsky dug out of a dusty trunk by the diligent Mr. Sokoloff and presented in admirable style to his concert patrons, who received the work with tumultuous applause. The entire program was rich with unusual musical offerings, chief of which was the *Serenade for Woodwind Choir*, op. 7, by Richard Strauss, pleasing to the ear and divertingly played. Mozart's *Eine Kleine Nachtmusik* was a real delight. Victor de Gomez, principal cellist of the orchestra, appeared as soloist, playing the Boccherini concerto in B flat major, and achieving a marked triumph. Mr. de Gomez seemed to surpass himself and certainly added extra laurels to the heavy crown that already adorns his brow.

E. C.

D'Arle and Miller at Rubinstein Club

On November 14, in the Astor Gallery of the Waldorf-Astoria Hotel, Yvonne D'Arle, soprano, of the Metropolitan Opera, assisted by Marie Miller, harpist, gave the first recital of the season at the Rubinstein Club. This is the beginning of the society's thirty-ninth season, and the gallery was crowded to capacity. Mrs. William Rogers Chapman, president of the club, officiated, and among the distinguished guests was Mr. Chapman, who addressed the audience and received quite an ovation. Emma Thursby was presented with a bouquet of roses.

For each of the four groups of songs Miss D'Arle wore a different costume, making a beautiful picture of grace and youth. Her voice, particularly beautiful in the upper register, was heard to excellent advantage. This was very noticeable in the Norwegian Echo Song. She sang operatic arias, Mexican, Spanish and French songs, together with a group of old favorites. The audience was most enthusiastic and recalled the young singer many times. Miss D'Arle is particularly suited to the concert stage and on this occasion she sang gloriously.

Miss Miller's group included Chanson, transcribed for the harp by herself. It was particularly lovely. Her technic is excellent and her tones clear and limpid. She makes a graceful figure at the harp and the audience was quick to recognize her musicianship and talent and applauded her roundly. Miss Miller accompanied Miss D'Arle in the old airs. The two artists made a splendid combination and the concert proved a most artistic success.

Hans Kindler Has Unique Record

Hans Kindler has the distinction of being booked for seventeen orchestral appearances during the 1924-25 and 1925-26 seasons, the engagements being with the most prominent orchestras in the country. These dates include five appearances with the Philadelphia Orchestra under Leopold Stokowski and engagements with the New York Philharmonic, Furtwangler conducting; Chicago Symphony Orchestra, Frederick Stock conductor; Cleveland Orchestra, Sokoloff conductor; Cincinnati Orchestra, Fritz Reiner conductor, and also under Reiner's baton at the New York Stadium; New York Symphony Orchestra at the Worcester Festival; Syracuse Orchestra, Vladimir Shavitch conductor; soloist with orchestra at the Pittsfield Festival, with the Philadelphia Philharmonic, etc.

Those who have had the privilege of hearing Mr. Kindler play are not surprised at the numerous appearances he has each season, for he unquestionably is one of the foremost cellists of the day. So far he has been booked for forty-nine engagements this season, and therefore no further comment need be made, for his appearances speak for them-

selves: September 24, Bedford Hills, N. Y.; 26, Plattsburg, N. Y.; 30, Mankato, Minn.; October, 2, Brookings, S. D.; 6, Winona, Minn.; 9, Bluffton, Ohio; 12, Lawrence, Kans.; 14, Belleville, Ill.; 27, Washington, D. C.; 30, Lowell, Mass.; November 8 and 9, San Antonio, Texas; 16, St. Louis, Mo.; 17, Evanston, Ill.; 18, Hillsdale, Mich. Additional engagements for Mr. Kindler were published in the Where They Are to Be department in last week's issue.

Hart House String Quartet to Visit New York

New York has become convinced that not all of the good chamber music organizations exist in New York City, for our concert life has been considerably enriched by visiting trios and quartets and so on from San Francisco, London, and other cities. Now another string quartet makes its bow to New York audiences on November 28—the Hart House String Quartet of Toronto, Canada. The



Charles Aylett photo

THE HART HOUSE STRING QUARTET.

Géza de Kresz, first violin; Harry Adaskin, second violin; Milton Blackstone, viola; Boris Hambourg, cello.

personnel consists of Géza de Kresz, Harry Adaskin, Milton Blackstone and Boris Hambourg.

Mr. Blackstone, on a visit to New York, spoke for the quartet in answer to some inquiries concerning its history, personnel and plans.

"Why do you call yourselves the Hart House String Quartet?" he was asked.

"Our first recital," Mr. Blackstone explained, "was given in the exquisite auditorium of Hart House Theater, which belongs to the University of Toronto, and the syndics of Hart House (which is the home of recreation and artistic pursuits of the students of all the faculties of the University) were so impressed by the concert, that they offered their moral and financial support, and we, in return for their sponsorship, were honored by the name."

"How did the members of the quartet come together?"

"Our leader, Géza de Kresz, the Hungarian violinist, came to Toronto in October, 1923, for a concert tour in Canada with his friend, the eminent cellist, Boris Hambourg, whose stay in Canada has been so significant for the development of music in this country. Kresz made such an instantaneous success both with his playing and with his personality, that every effort was made to keep him in Canada. His intense love for chamber music, which he has cultivated all his life, principally in Berlin, Germany and Bucarest, Roumania (where he was the successor of Carl Flesch, both at the National Conservatory and in the quartet of the lake Queen Carmen Sylva) urged him to create a quartet here. In Boris Hambourg, who needs no further introduction to New York audiences, he found his partner in enthusiasm, experience and culture, and after mature deliberation they chose Harry Adaskin and myself to complete the quartet. Many of the leading artists before the American public today have commented on the homogeneity of our quartet and naturally we are all pleased at this special compliment. Balance is one of our main efforts; balance in tone, in musicianship, in technique and in understanding, without, however, servile imitation or sacrifice of genuine individual temperament."

"Have you experienced the difficulty many quartets have in finding time for rehearsal?"

"Fortunately, no. We are financially so situated that we have been able to give up everything professionally unsympathetic so as to rehearse if necessary daily. During the summer our friends (patrons they do not wish to be called) put a lovely old country estate at our disposal, where we spent some wonderful months of daily intensive rehearsal."

Mr. Blackstone added a word about their programs. "We have two series of subscription concerts in Toronto—that is ten programs in one city. Last year we played twenty-two works, repeating at one series such works as we considered eminently worth while. Our audiences like it, for many of the subscribers to the one series come to the other also. Beethoven op. 127 and 130, Brahms C minor, Debussy, Malipiero, 'our own' Toronto MacMillan have all been, or will be, repeated. In cities where the opportunity to hear chamber music is rare, it is very important to repeat works at not too long intervals. This year the newer works will be by Bloch, Reger, Bartok, McEwan and Goossens."

"What are your present plans for this season?"

"We have been fortunate from the start, for we have had splendid engagements all over Eastern Canada—the Universities of Montreal and Kingston, the musical clubs of Ottawa, Montreal, Hamilton, London, Toronto, Guelph, Halifax, St. John and practically every town of any importance in Ontario. This year we go farther, as there are not only all the return engagements but amongst others, Quebec, Rochester and a complete tour of Western Canada. Following our New York concert we give one in Boston, in December. Not bad for a beginning, is it?"

Dorianne Bawn as Polly Peachum

In the October 29 issue of the MUSICAL COURIER a review was given of the Beggar's Opera at the Princess Theater on October 18, in which Celia Turrill was inadvertently credited with the role of Polly Peachum. The leading role of Polly was sung by Dorianne Bawn, who portrayed this part with the English Company that toured America successfully for two seasons.

WHO IS JEAN FORREST?

JEAN FORREST has had remarkable success as a teacher of the most thorough and advanced method of voice culture. She received her early training at the college of music of Ohio University, being a graduate of that school.

She continued her studies in Europe studying in Paris under Jean de Reszke, Fraulein Van Gelder, and Mme. de-Salle. Upon her return to this country and after a brief period of teaching she resumed her studies in New York under Maestro Fernando Tanara, formerly of the Metropolitan, who has coached the World's greatest singers, among them Caruso, Melba, Tetrassini, Scotti and others.

She has also studied voice placement with A. Russ Patterson, who is a noted voice specialist.

The last two years Miss Forrest has conducted a class in voice in California and doing concert work appearing on programme with John Stephen McGroarty, author of the Mission Play.

Miss Forrest possesses a coloratura soprano voice of high range and great flexibility, extending to High "E," with flute-like quality. In songs where the flute obbligato is used it is indeed difficult to discern the difference between the two. Her repertoire includes arias from the leading operas; aside from the heavy numbers she is particularly gifted with the art of interpreting the dialect songs.



Photo by Daguerre, Chicago

PRESS NOTICES:

Jean Forrest *Has a Natural* *Gift for Song*

Miss Jean Forrest has an attractive stage presence and a voice of naturally pleasing quality. She is, however, in a stage of development in which she cannot show forth her powers to advantage. There was something good in each number she sang last evening at Kimball Hall.—*Chicago Evening Post* (Karleton Hackett), October 14, 1925.

Miss Jean Forrest, soprano, in recital at Kimball Hall last night, presented an extremely ambitious group of operatic arias, among them several of the celebrated warhorses of the coloraturas. The voice is of good quality, most agreeable in mezzo-voice.—*Chicago Evening American* (Herman Devries), October 14, 1925.

Kimball Hall boasted of a charming young artist last Tuesday evening when Jean Forrest made her debut, under Culbertson management, at Kimball Hall. Miss Forrest is vivacious and distinctive in her concert manner—interesting in her manner of presentation, lovely of natural voice, and competent as to technic.

The voice is a coloratura of unusual quality, clear, true and manipulated with incredible skill in the manner of trills, staccati, runs and the like. Miss Forrest's stage manner is graceful, and she appears to be at ease at all times upon the stage. Careful thought and painstaking work have evidently gone into the preparation for Miss Forrest's program, and the results were gratifying to a degree, as proved by the hearty reception by the audience. In phrasing and well controlled sentiment there was a finesse and polish that won the highest approval from critics.

Every item on the well-chosen program was appreciated from the loved Haydn number, "My Mother Bids Me Bind My Hair," to the closing number by Buzzi-Peccia. Miss Forrest rose to her greatest heights in the operatic arias, the "Sevillana" and the Gavotte—"Manon" being startling in their brilliant delivery.

Besides being a splendid concert artist, Miss Forrest finds time for a large class of pupils, in addition to her singing engagements. She is lovely to meet, gracious in the extreme with the true artistic tempera-

ment. On the stage she gives forth an air of the exotic, especially in her enunciation and her tone delivery, but to meet she is all-American—proud that she has had her training in this country.

A voice thrilling in its individuality—well schooled and versed in the fine art of singing, and an elusive, exotic stage manner. All these characterize Miss Forrest's success at Kimball Hall last Tuesday night. We hope that she may sing a return engagement in Chicago, that we may hear the further progress she has made in her art.—*Music News*, October 23, 1925.

Another soprano new to Chicagoans—this time a coloratura—made her debut at Kimball Hall, October 13, in the person of Jean Forrest. Lovely to look at, Miss Forrest wins her listeners the minute she steps upon the stage. Hers is a light, lyric soprano voice of most agreeable quality, but her delivery of the songs heard by this reviewer for the most part was marred by unsteadiness and an inclination to waver from true pitch, due, most likely, to nervousness. She sang Haydn's "My Mother Bids Me Bind My Hair," Mozart's "Non so Più cosa son," two numbers by Bellini and the recitative and aria from the first act of Meyerbeer's *Dinorah*, in all of which she was encouragingly applauded by the audience. There were two other groups making up her program, but these were not heard.—*Musical Courier*, October 22, 1925.

Management HARRY and ARTHUR CULBERTSON

Æolian Hall, New York, N. Y.

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FOREIGN NEWS IN BRIEF

(Continued from page 5)

period of one month. The reduction runs up to forty-one per cent in some cases. It is emphatically denied that the Staatsoper is to be detached from the State and turned over to private interests. The state subsidy, however, which amounted to forty-three billions of crowns for both state theaters during the current year, will be materially curtailed, chiefly by cutting the salaries of the star artists—a measure demanded by Dr. Zimmerman, the League of Nations commissioner for Austria. The Staatsoper's novelty list for the present season includes Wilhelm Grosz's Sganarelle, jointly with Bittner's Das höllisch Gold; Andrea Chénier, by Giordano; Djamilah, by Bizet; and an evening of ballets at the Redoutersaal comprising Milhaud's Saudades de Brazil, Moussorgsky's Pictures from an Exposition in Ravel's orchestration, and Bizet's L'Arlésienne. P. B.

HUBERMAN, WRITER AND APOSTLE OF "PAN EUROPE."—(Vienna.) Bronislaw Huberman, Polish violinist, has returned from Prague, where he was received by President Masaryk, to whom he outlined his proposed scheme for a "Pan-Europe"—an organization of the "United States of Europe." Huberman has been actively at work upon this idea for several months past and has published a series of newspaper articles on it in Viennese papers. P. B.

RICHARD STRAUSS FOR VIENNA VOLKSOPER?—(Vienna.) The Volksoper has reopened and is now playing to very good receipts on a sharing basis. The latest turn in the development of the sorely tried theater is the report that it has acquired the Vienna rights on Strauss' Intermezzo and that the composer himself will conduct it. It is also stated in the press that Strauss expects to take an active interest in the Volksoper, and that he has induced young Strauss' father-in-law, a wealthy Vienna business man, to finance the Volksoper under the directorship of Gruder-Guntram, and Leo Blech. P. B.

GUIDO ADLER SEVENTY YEARS OLD.—(Vienna.) Prof. Guido Adler, head of the Institute for Musical History of the University of Vienna, celebrated his seventieth birthday amid many festivities. He studied with Desoff and Bruckner and jointly with Felix Mottl and Hugo Wolf, founded the historical Vienna Academic Wagner Society. He has written many fundamental works on musical history and an important book on Wagner. P. B.

UNKNOWN SCHUBERT MANUSCRIPT REDISCOVERED.—(Vienna.) The original manuscript of Schubert's song, To Laura, which had been thought lost, has turned up in a private collection at Vienna, and has been purchased by the Municipal Library. P. B.

MASCAGNI FOR ALEXANDRIA OPERA.—(Vienna.) Pietro Mascagni, who is sojourning here and has added his portion to the general Johann Strauss festivities by conducting the overture of Die Fledermaus at the Volksoper, has been engaged as conductor for the newly erected theater, Mohamed Ali at Alexandria, Egypt. The impresario of the new theater is the Italian manager, Bracca, who discovered

Caruso thirty years ago, when the tenor was a member of Bracca's company at Cairo, Egypt. P. B.

Moscow

RUSSIAN CHOIR TO VISIT GERMANY.—(Moscow) The choir of the People's Choral Academy (formerly the Court Choir) has been invited to visit Germany. During their one month tour they will give twenty-five concerts. The choir, which consists of eighty members, will be conducted by Prof. Michael Klimov, who is considered the best choir master in Russia. V. B.

GLIERE HONORED AT THIRTY-YEAR JUBILEE.—(Moscow) Reinhold Gliere, the well-known Russian composer, has just celebrated the thirtieth anniversary of his musical activity. On this occasion the government made him Artist of the Republic. V. B.

SCRIABIN'S HOME A MUSEUM.—(Moscow) The house in which Alexander Scriabin lived during the last years of his life, No. 11 Great Nikola Peskovskaya Street, and where he composed the eighth, ninth and tenth piano sonatas, has been turned into a Scriabin Museum. R. P.

Warsaw

NEW POLISH OPERA.—(Warsaw) A new Polish opera, King Zygmunt August, by Tadeusz Joteyko, has just had a most successful premiere at the Grand Opera House. The story is based on the historical trilogy by L. Rydel. M. G.

FITELBERG RESIGNS.—(Warsaw) Gregor Fitelberg, director of the Warsaw Philharmonic Society, has resigned his position. Control is assumed by an Artistic Council consisting of five musical members representative of musical life in Warsaw, and a delegate from the orchestra. The first Polish Association of Contemporary Composers has been founded. Prof. Stanislaw Niewiadomski is the president. M. G.

Edinburgh

HEMPPEL'S COSTUME TRAVELS BY AEROPLANE.—(Edinburgh.) Frieda Hempel's Jenny Lind concert here nearly suffered a catastrophe owing to a delay caused in sending the artist's costume from the continent. At last it came by aeroplane, but appeared doomed to remain at the aerodrome because of a pair of silk slippers which were in the package (silk being subject to a heavy duty since last August). But Miss Hempel's manager dashed out in a motor car, released the slippers from the clutches of the customs officers and just got back in time to save the audience from disappointment. On two other occasions in October, Miss Hempel, as herself, sang to packed and delighted audiences. She was in excellent voice on both occasions and there has been a general expression of opinion in Scotland that there is no more beautiful voice to be heard on the concert or operatic stage today. W. S.

MUNICIPAL AID FOR AN EDINBURGH ORCHESTRA.—(Edinburgh.) The Corporation of Edinburgh resolved on November 2, by a large majority, to renew their guarantee of £500 to the Reid Orchestra for the present season. The Reid is a full symphony orchestra, conducted by Prof. D. F. Tovey, of the University of Edinburgh, and in each of its programs works are included which no orchestra, run upon a purely commercial basis, could afford to perform. W. S.

Miscellaneous

WORLD'S FIRST AMATEUR PERFORMANCE OF MIGNON.—(Glasgow.) What is claimed as being the first amateur performance of Thomas' opera, Mignon, was given by the Glasgow Philharmonic Opera Society, in the Theatre Royal here on November 2. A local soprano of considerable talent, Jean Watson, made a charming heroine. This work is to be included in the repertory of the Edinburgh Opera Company in the spring of next year. W. S.

JONGEN DIRECTOR OF BRUSSELS CONSERVATORY.—(Brussels.) Joseph Jongen, Belgian composer, has been made director of the Brussels Conservatoire as successor to Leon Dubois, who died last summer. R. P.

GERMAN OPERA AGAIN PERMITTED IN LIBERATED ITALY.—(Bolzano, Italy) The much-discussed ban on German opera in the former Austrian provinces of Italy has at last been lifted, after prolonged political negotiations. A Viennese company has once more taken possession of the local theater, and one of its first and most successful functions was a festival performance to celebrate the Johann Strauss centenary. B. P.

ANDREA OPERA IN ZURICH.—(Zurich.) As its first novelty of the season, the Municipal Theater here produced Volkmar Andrea's Adventures of Casanova, which had its world premiere at the Dresden Opera last year. The work was completely successful, and the four detached episodes from the life of the famous skirt-hunter, decked out in colorful musical raiment, proved thoroughly entertaining. Andrea's music is full of dramatic suspense, wit, tragedy and humor. The waltz which accompanies the court room scene provides genuine hilarity at the close. The composer, conductor of the Zurich Tonhalle Orchestra, was present and the recipient of the usual honors. J. K.

A VERDI COMMEMORATION.—(Rome.) The twenty-fifth anniversary of Verdi's death will be commemorated in Rome by the performance there of two of his first operas, Attila (written in 1846) and I Lombardi (composed in 1843), which will be conducted by Eduardo Mascheroni, whom Verdi selected from all Italian conductors for the premiere of Falstaff. S. M.

SUBWAY CLOSES MADRID OPERA.—(Madrid) The military directorate has decreed that, owing to the dangerous condition of the Royal Opera House, no opera may be performed there until it has been repaired. The Royal Conservatory, housed in this building, must move, and only workmen will be allowed to enter it. The large cracks visible in the walls are due to the heavy blasting in the new subway that is being built near by. E. I.

FLETA A SUCCESS IN BARCELONA.—(Barcelona) Seldom has an artist's debut here been so eagerly awaited as that of Miguel Fleta. Seats for all the five performances at the Liceo in which he appeared were sold days before, and disappointed late-comers had to take comfort in the fact that the operas would be broadcasted. This fact, indeed, boosted the sale of radio sets. Fleta opened in Carmen and his success justified all expectations; though to the surprise of the audience, Fleta as a dramatic artist made even more impression than as a singer. T. O. C.

Bianca Saroya



THIS American soprano revealed those gifts which have been impressing opera audiences throughout the country when she sang the title role in the performance of Aida which opened the Philadelphia Civic Opera Company's season on November 5.

"Bianca Saroya, as the heroine, is dramatically at her best in this role. She . . . reached the vocal climax in the great arias Ritorno Vincitor and Mia Patria. Her action throughout brought out the full tragedy of the role and she was repeatedly recalled at the close of the various scenes."

—Public Ledger.

"Miss Saroya's voice answers fully to the most dramatic demands and was pure and brilliant as it soared above the ensemble and in Aida's two principal arias."

—Evening Bulletin.

"She proved to be a valuable addition and much of the brilliance of the performance was due to her fine singing and dramatic impersonation of the role."

—Philadelphia Record.

"Bianca Saroya in the title role was vital vocally and visually, singing with opulent art and acting admirably."

—Morning Inquirer.

" . . . a capable cast headed by Bianca Saroya as Aida. She drew repeated prolonged applause from the audience."

—Daily News.

PERSONAL MANAGEMENT

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25 Years Ago GABRILOWITSCH

first appeared with the Philadelphia Orchestra. It was the joint debut of a great orchestra and a great pianist. At Carnegie Hall, Nov. 17, 1925, the silver anniversary was celebrated, of which occasion Olin Downes in the *N. Y. Times* wrote:

"The final distinction of this concert, which placed it apart from other events of the kind, was Mr. Gabrilowitsch's performance of the concerto. The work is familiar, but in twenty-five years of orchestral concerts the writer has not heard it presented with the breadth, the fire and the nobility of conception that characterized it last night. This impression was due in part to Mr. Stokowski, who collaborated with the most admirable musician-ship; but the concerto, after all, is in the hands of the pianist, and Mr. Gabrilowitsch gave of it a fabulous interpretation. We say "fabulous" because this was the kind of playing, in its great lines, its unlimited power and rich musical feeling, that is said to have been frequent in a former day—which it certainly is not in this one. A Rubinstein might have performed the Tchaikowsky concerto as Mr. Gabrilowitsch performed it, with a giant's grip of its material, a mastery and imagination which made the piano as potent an instrument as the orchestra, and one with almost as many sonorities and colors at command. For once the lordly opening theme had its proper breadth; for once the peroration of the last movement had sufficient majesty.

Pianist and conductor, by the most felicitous treatment of line and detail, gave the composition the coherency which it may easily lose, and by subtle fluctuations of pace, rhythm and phrasing made every measure an engrossing experience. They held back or flung themselves forward with equal judgment and equal impetuosity; they balanced orchestra and piano with a skill probably the result of deliberation, but ostensibly instinctive and inspired. When many pianists and many concertos have been forgotten this performance will be remembered. It brought Mr. Gabrilowitsch back to the stage for recall after recall. It delayed by many minutes the end of the concert."

New York Recital

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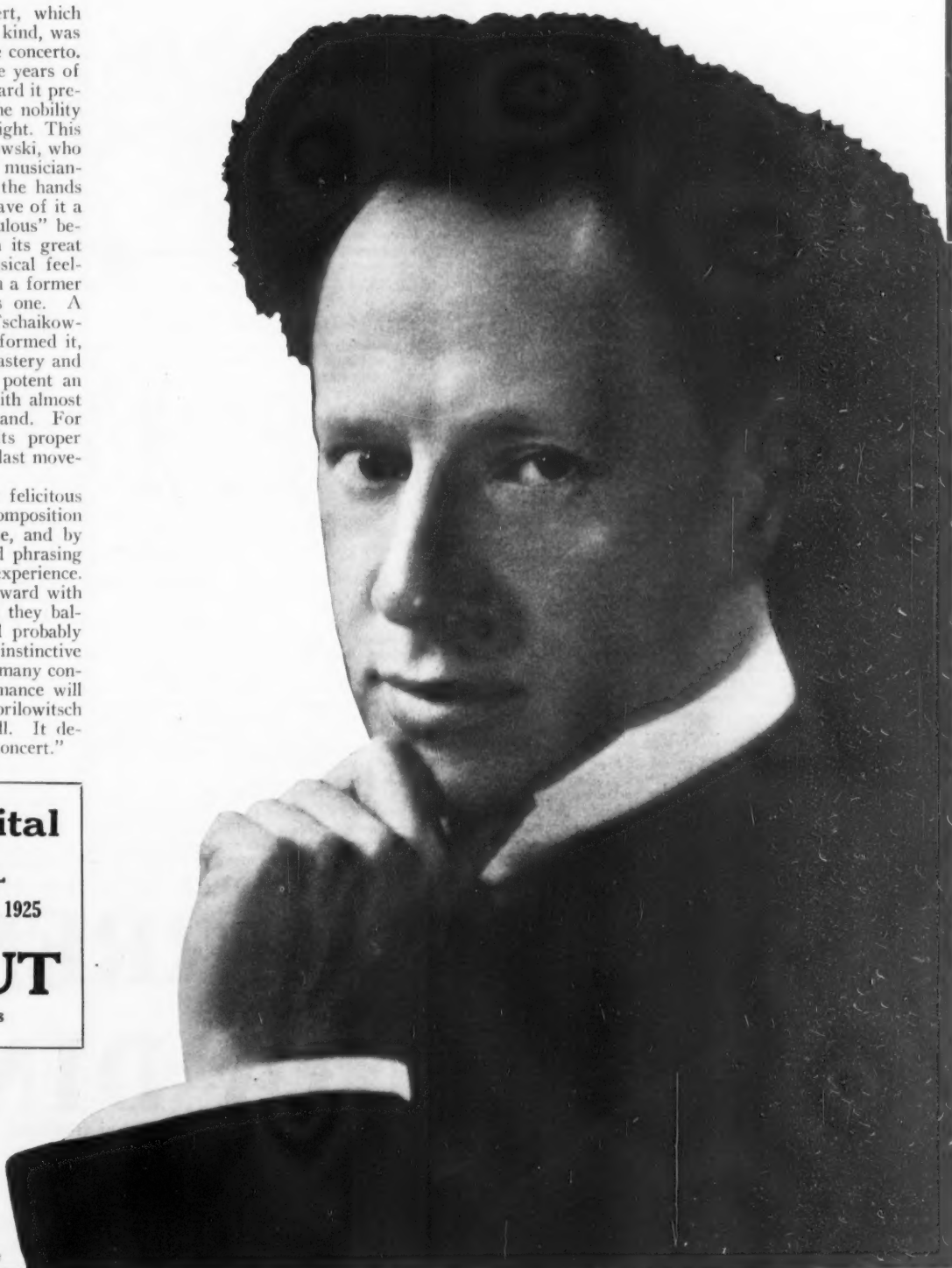
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NEW YORK CONCERTS

NOVEMBER 14

New York Philharmonic

The third students' concert in the Philharmonic series of twelve was given in Carnegie Hall on November 14 before the usual completely sold out house. Willem Mengelberg conducted the following orchestral works: Jubilee overture, Weber; overture in D, Kalidasa, and symphony No. 5 in C minor, op. 67, Beethoven, the last two being played to celebrate the first concert given by the society, December 7, 1842, when these numbers were featured. Mr. Mengelberg's work as always left nothing to be wished for.

Scipione Guili and Hans Lange, first and second concert masters, were heard in Bach's concerto for two violins in which Mr. Mengelberg supported the soloists sympathetically. Johann Wenzeslaus Kalidasa (born in 1800, died in 1866) was a violinist and composer who flourished during the first half of the nineteenth century. He wrote seven symphonies, several overtures, a concertante for two violins, violin concertos, etc. Schumann wrote enthusiastically of Kalidasa's fifth symphony. The overture in D is of that order of old compositions which has outlived its period of usefulness.

NOVEMBER 15

Richard Crooks

Richard Crooks gave his first New York song recital at Aeolian Hall on November 15, and met with a success as overwhelming as it was deserved. The tenor displayed a voice of remarkable beauty, its high lyric quality outstanding in unusual tonal loveliness. Throughout its entire register, each note proved as clear cut and brilliant as a perfect jewel. Additional pleasure was afforded by the delicate shading and exquisite artistry which Mr. Crooks displayed in his entire program. His enunciation is of the purest, and his interpretations, in the opposing moods of his selections, were at all times commendable. In Handel's Where'er You Walk and Sound the Alarm from Judas Maccabaeus, Mr. Crooks found praiseworthy vehicles for the opening of his recital. Three Brahms numbers, admirably sung in German, and three of Rachmaninoff, given in Russian, were delightfully rendered. In the latter group, Sorrow in Springtime was offered with such appeal as to bring even more than the expected storm of applause. Mr. Crooks' audience at no time attempted to hide its enthusiasm. Another group in German and four attractive English songs completed a program that was outstanding in artistry and vocal capability. Charles Albert Baker provided excellent support at the piano.

New York Symphony

An all-Wagner program was delightfully presented by Conductor Damrosch and his orchestra, with well known soloists, at Mecca Auditorium, November 15. The Lohengrin prelude was followed by Rheingold selections, which included Erda's Invocation, excellently sung by Phyllis Archibald, the eminent English contralto, and the Procession of the Gods into Valhalla and the Rhinemaidens' Lament sung by Della Baker, Phyllis Archibald and Lydia Neebson. The Ride and Battle Cry of the Valkyries from Die Walküre was effectively presented, with Della Baker, Phyllis Archibald, Lydia Neebson, Gladys Halstead, Helen Gaubis, Zella Wilson and Nancy Heath rendering the exultant cries of The Valkyrie maidens. From the Twilight of the Gods there was Siegfried's Rhine Journey and Siegfried's Funeral March. Phyllis Archibald appeared again in the Love Music and Brangaene's Warning from Tristan and Isolde. Miss Archibald sang with genuine musical feeling and artistic intelligence, winning a most cordial response from her hearers. Mischa Mischakoff was the violin soloist for Träume, which he played with beautiful tone and genuine musical appeal. He too, was given enthusiastic applause. The prelude and Liebestodt proved a splendid finale to the program. Wagner enthusiasts can do no better than to hear a program conducted by Mr. Damrosch, who puts not only intelligence and authority into his reading of Wagner, but also genuine sympathy. A near capacity audience gave spontaneous evidence of its enjoyment.

Charlotte Lund and N. Val Pavey

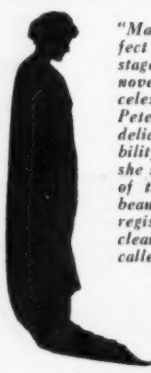
Charlotte Lund devoted her opera recital of November 15, at the Princess Theater, to an interpretation of Smetana's The Bartered Bride. The principal arias and duets were sung by Mme. Lund and Mr. Pavey, while the former in her witty and interesting manner told the story of the opera.

The audience seemed to be extremely delighted. Mme. Lund's naturalness adds much to the pleasure derived from these recitals. Mr. Pavey, both baritone and pianist, was a most valuable assistant.

At the close of the regular program, Mr. Pavey added the overture and Mme. Lund one of the principal arias from the opera, L'Heure Espagnole (Ravel), produced this fall at the Metropolitan for the first time.

Edwin and Jewel Bethany Hughes

Edwin and Jewel Bethany Hughes were heard in a two-piano recital at Aeolian Hall Sunday evening. Although Mr. and Mrs. Hughes had played a number of times for their friends in private or semi-public recitals, this was their first appearance in one of the larger concert halls. Their program consisted of Variations on an old Norwegian Romance, by Grieg; a Chopin rondo, a Mozart Sonata (D major) and a Rachmaninoff suite, op. 17. Individually these two artists displayed excellent technical skill and musicianship, while their ensemble was particularly effective. There seemed to be perfect accord of feeling in nuance of tone and phrasing. There was unanimity in the expression of ideas and a very finished style to their execution of the entire program. The Grieg number had splendid coloring, while in the Chopin and Mozart there was admirable delicacy. The Rachmaninoff suite was especially interesting, having been heard infrequently, and containing much interesting material. It was very effectively presented and won an enthusiastic response from the audience. It was a delightful program presented in artistic manner and



"May Peterson charmed with the perfect music of her tones, her delightful stage presence, and the beauty and novelty of her songs. The almost celestial purity and sweetness of Miss Peterson's tones, the smoothness and delicacy of her modulations, her flexibility and vivacity made everything she sang a joy. It is rare for a soprano of the coloratura type to have such beauty of tone in the lower and middle register. She sang with marvelous clearness of enunciation. She was recalled after every number."

The Lincoln State Journal said the above about May Peterson, soprano, formerly Opera comique and Metropolitan Opera Company.

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the audience received it with signs of genuine interest and appreciation.

Mr. and Mrs. Francis Rogers

Mr. and Mrs. Francis Rogers were heard in a joint recital of songs and monologues Sunday afternoon, at Town Hall, interesting a good size audience. Mr. Rogers sang a group of old airs by Bottegari, Scarlatti, Dr. Wilson, Arne, Mozart and Handel, and for a second group, songs by Thomson, Hermann, Erlebach, Martin, Shaw, Molloy and Clay. His clear tenor voice pleased and he sang with his well known polished style, musicianship and pure diction. Mrs. Rogers contributed a very pleasing share to the program with her original monologues, which she presented in most delightful manner. Her charming personality is a big asset. Both Mr. and Mrs. Rogers were enthusiastically received and both had to add a number of encores.

Isidore Luckstone provided excellent accompaniments.

New York Chamber Music Society: Cobina Wright Assisting

At the Hotel Plaza, November 15, the first of the series of Sunday Salons of the New York Chamber Music Society was given, with Cobina Wright as the assisting soloist. Mme. Wright was heard in songs by Chausson and Joseph Marx, with the accompaniment of piano and string quartet. Her pleasing soprano voice, musicianly interpretations and polished style gave evident pleasure to her large audience and she was heartily applauded. Works by Mozart, Goossens and Wolf-Ferrari in unusual combinations completed the program.

Charles Massinger

At Chickering Hall, November 15, Charles Massinger, at present singing the tenor role with the Artists and Models

production, gave an hour of delightful music in recital form. His program consisted of Italian, French, German and English songs by well known composers. In his singing Mr. Massinger revealed an excellent voice of good quality, which he uses with skill and intelligence. Special mention should be made of his German group, which was exquisitely sung. His diction throughout his entire program was commendable and the interpretations likewise. Mr. Massinger graciously responded to several encores, one of which was At Dawning by Cadman. Ruth Muzzy Coniston was a brilliant and capable accompanist.

NOVEMBER 16

Percy Grainger

Percy Grainger attracted a large audience to his piano recital at Carnegie Hall, November 16. The eminent pianist-composer was in unusually fine form, rendering his interesting program with that mastery for which he has long been famous.

He opened with Bach's Partita No. 1 in B flat major. Those who have heard Grainger play Bach on previous occasions, know of his musicianly treatment of the works by the great classicist. His performance of the Partita was indeed a revelation; it disclosed Mr. Grainger as one whose renditions are of a supreme order. The many musicians and music students present manifested their delight by religious quiet during his performance, and by outbursts of applause at the conclusion.

He also played Brahms' sonata in F minor, op. 5, with a finish seldom heard. Following this he was heard in a group of four modern numbers comprising Le Gibet, Ravel; his own arrangement of Gabriel Fauré's song, Nell; Pagodas, Debussy; and Triana, Albeniz. His closing group by Chopin contained the Etude in C minor, op. 25, No. 12; Etude in C sharp minor, op. 25, No. 7; and Polonaise in A flat major, op. 53. These, however, did not end the recital as the audience insisted on hearing more. He gave eight encores, among them: Waltz, Brahms; Grieg's Wedding Day at Troldhaugen; Spoon River; his own Country Dance, Shepherd's Hey, One More Day My John; and Springtime, Grieg.

His playing throughout the recital was marked by sincerity, sonority, unusual technical skill, color, expressiveness and, above all, musicianship.

New York Trio

A large and extremely appreciative audience assembled in Aeolian Hall, Monday evening, to hear the season's first concert by the New York Trio, consisting of Clarence Adler, pianist; Louis Edlin, violinist, and Cornelius Van Vliet, cellist.

The program opened with Max Reger's trio in E minor, Op. 102, this being its first American performance. One's first impression of this lengthy work is that the composer's undoubted inspirational and melodic gifts have been overshadowed by his structural ingenuity. Passages of haunting beauty alternate with stretches of that ponderous, contrapuntal overdevelopment so dear to the German heart. On the whole, though, it is a work of real beauty, and one that can stand a number of repetitions. The second and final number was Beethoven's Op. 1, No. 1. After the Regerous austerity of its predecessor, this laughing child of Beethoven's youth was a decided and agreeable contrast.

The work of the players was perfection itself. Finished execution, unity of spirit and genuine devotion to the intention of the composer marked their interpretation of both compositions. The audience showed its appreciation by many recalls.

NOVEMBER 16

The Hartmann Quartet

The Hartmann String Quartet made its bow to the public on the evening of November 16 at the Town Hall. The members of this new quartet are Arthur Hartmann, first violin; Bernard Ocko, second violin; Mitja Stillman, viola, and Lajos Shuk, cello. The program was far removed from the trite and tiresome groups of overplayed classics that one is usually condemned to hear at chamber-music concerts. It consisted of a quartet in G minor by Frank Bridge, a quintet in E flat minor by Ernst von Dohnanyi and a quartet in E minor by Beethoven. Dohnanyi was the guest artist, playing the piano in his own quintet.

The playing throughout the entire evening was of the masterly character not usually associated with quartets making their initial bow on the concert platform. There is a tradition that such organizations cannot reach perfection merely by means of careful rehearsing but must attain it through several seasons of actual performance. Mr. Hartmann thoroughly disproved this tradition. His quartet showed none of the uncertainty of newness. It was quite evident from the beginning that the men had felt out their

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interpretations in rehearsal and had arrived at perfect unity. The playing displayed astonishing dash and verve. It was as if four fine solo artists were playing each his own part in complete freedom, yet the result was perfect blending, completely satisfying balance, and an ebb and flow of dynamics that expressed the highest emotional content in the music. It was a splendid performance, and places the Hartmann Quartet on a par with the world's best.

NOVEMBER 17

Philadelphia Orchestra: Ossip Gabrilowitsch, Soloist

The Philadelphia Orchestra celebrated its twenty-fifth birthday party on November 17, at Carnegie Hall. The orchestra, which gave its first concert in Philadelphia on November 16, 1900, repeated its program of that date at the above mentioned concert, omitting only one number, Weber's Invitation to the Dance. The first conductor of the Philadelphia Orchestra was Fritz Scheel, who held sway until 1907 when he died. Carl Pohlig was his successor for four seasons up to 1912. Leopold Stokowski became conductor of the Philadelphia Orchestra in 1912, and on October 11 of that year conducted the orchestra for the first time. Since then, under the capable guidance of Mr. Stokowski, the orchestra has become a factor in the musical world in its home town and New York.

As stated above, the program commemorating the first performance by the Philadelphia Orchestra was repeated, comprising Goldmark's overture *On the Spring*; Symphony No. 5 in C minor, Beethoven; concerto in B flat minor for piano and orchestra, Tschaikowsky (with Ossip Gabrilowitsch soloist), and *Entrance of the Gods into Walhalla*, from *Das Rheingold*, Wagner.

The opening overture was conducted by the concertmaster, Thaddeus Rich, while the other numbers were under the baton of Mr. Stokowski. It is needless to dwell on Mr. Stokowski's outstanding musicianship at this late date; suffice it to say his readings of the Beethoven and Wagner numbers will long and pleasantly be remembered by all present. His support of Mr. Gabrilowitsch in the Tschaikowsky concerto was sympathetic in the extreme. Mr. Gabrilowitsch played the concerto with authority, fire and brilliance, which not even he ever equalled at previous performances. Both he and Stokowski received an ovation. The hall was filled to overflowing by a representative audience of serious music lovers.

Doris Doe

Doris Doe gave a song recital at Town Hall on November 17, accompanied by George Vause, and more than fulfilled the expectations aroused by her debut recital less than a year ago. Miss Doe has a glorious voice. She is a large, handsome young woman, apparently very young but not artistically immature, and she has a voice that carries all before it with its splendid vibrant thrill. It is the sort of voice that gives forth what people and small town critics call ringing tones, and though that term is far from exact it fairly well serves to convey the idea of the bright sonority of Miss Doe's singing. She is also tremendously musical, coming from a musical family and brought up in the atmosphere of art. The crowded house was quick to appreciate the regal offering of the occasion and gave the singer a warm welcome.

Miss Doe sang an Italian group consisting of works by Caldara, Scarlatti and Sibella, in which she showed her careful study under good masters who have given her a profound knowledge of the traditions. More to the taste of some listeners would be her own freedom of interpretation in the groups that followed. Strauss, Grieg and Brahms—his *Von Ewig Liebe*—and, as an encore, Hugo Wolf's *Er Ists*, with a bravura that can only be described as magnificent. It was done without the least apparent effort as if this was the natural mode of expression of the singer, as no doubt it is. Afterwards there were songs of another sort—Debussy, Duparc, Lenormand and some Americans, among them two by La Forge and a new and very lovely work by Gilbert entitled *A Frown, A Smile*, which met with instant success.

The entire recital was a real triumph for Miss Doe and one need have no hesitation in predicting for her a brilliant career.

Emma R. Steiner

A testimonial concert was given at the Metropolitan Opera House on the evening of November 17 by Emma R. Steiner and others for the purpose of obtaining funds for the Emma R. Steiner Home for Aged Musicians. A similar concert was given last spring. Miss Steiner conducted some of her own compositions and the soloists of the evening were Enzo Serafini, Wing Tabor Wetmore, Mignon Sutorius, Yvette Rugel and Charles Ross, presented by Irving Berlin, Mary Shaw and Charles D. Isaacson.

Washington Heights Musical Club

On the evening of November 17, the Washington Heights Musical Club gave a recital in its rooms on West Fifty-seventh Street. The program was offered by Blanche Powis, piano; Florence Springer Sexauer, soprano, and Sylvia Voorhees, accompanist. Works by Schubert, Brahms, Liszt, Scriabin and other composers, classic, modern and American, were given to the evident delight of a large audience.

Idelle Patterson

It was a large and responsive audience that gathered to hear Idelle Patterson at Aeolian Hall on November 17. And enthusiasm reigned throughout the well chosen and skillfully rendered program, many of the numbers being repeated. In the German group, two in succession were resung—In *Meinen Heimat*, by Trunk, and *Mausfallen-Sprüchelein*, by Wolf. These were exquisitely done, as was also *L'Oiseau Bleu*, Dalcroze, in the modern French, which also won so much favor that it was repeated.

Mme. Patterson, assisted at the piano by her husband, A. Russ Patterson, opened her program with Handel's *Il dolce foco mio*, after which she sang the aria from Mozart's opera, *Il re pastore*, with violin obligato by Ruth Kemper, which was beautifully sung; and the same composer's *Alleluja* closed the group. The German songs by Trunk, Wolf, Reger and Weingartner were especially popular with the audience. The French group opened with *O, Quand je dors*, Liszt, sung beautifully, and included among its numbers *Le*

Moulin and *Hymn an Soleil* from *Coq d'Or*, Rimsky-Korsakoff, which revealed the singer's fine technic and finished style of singing.

One refreshing thing about Mme. Patterson's singing is that although her voice is not a tremendously big one, she never forces and has a resonance and clarity of diction that make her heard very easily in all parts of the hall. While her lyric voice is of a certain caressing warmth, her coloratura work is equally agreeable. Nor must one forget to add that she is an artist of the first water, who has made a place for herself not only in New York but also throughout the country. Two groups of English songs were much appreciated and there were a number of extra songs demanded by the audience, whose interest never lagged. Mr. Patterson's accompaniments were musicianly and of valuable support to Mme. Patterson.

NOVEMBER 18

Frank Sheridan

A young American pianist, Frank Sheridan, who won Juilliard Fellowships, both in piano and composition, presented a program of classical and modern music, November 18 at Town Hall. He opened the program with Bach-Busoni's *Chaconne*, and for his second group played five numbers by Schumann in which he disclosed a noble and colorful abundance of sonority, and an intellectual grasp of the spirit of these works. Daniel Gregory Mason's *Three*



EDNAH COOK SMITH

snapped while entering her Packard car at Wernersville, Pa., where she is a great favorite, having sung with success on numerous occasions at Galen Hall.

Silhouettes and *The Master Class* by A. Chasins comprised the third and fourth groups. These American works were graciously received and very much enjoyed. Mr. Sheridan played these numbers realistically and with a brilliant technic. Clarity, precision, and smoothness of tone were exemplified in Chopin's sonata in B minor, which closed a most enjoyable as well as artistic program.

(Continued on page 20)

The Washington Heights Musical Club

SEASON 1925-26

Concerts

Town Hall

January 21, 1926

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AND

RUTH KEMPER, Violinist

Carnegie Hall

February 8, 1926

PROGRAM BY

ETHEL GROW, Contralto

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Town Hall

March 21, 1926

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Esther Dale's Brilliant Career

At Carnegie Hall, recently, Esther Dale, soprano, gave a song recital which marked a brilliant spot in the young artist's career, for the name of that Auditorium is associated with distinction, greatness, and fame. Now it is announced that Miss Dale will sing at the opening of the new Madison Square Garden in December, at the music festival that is to be given for the benefit of the Reconstruction Hospital. Since the Garden is a traditionally American institution it is appropriate that Miss Dale, herself an American by birth



ESTHER DALE.

and training, should appear there upon this occasion. This artist, who has sung with many orchestras of prominence, including the New York Symphony, New York Philharmonic, and Boston Symphony, will be heard as soloist with the orchestra at the festival. Miss Dale's career has been one of steady progress from the early age of sixteen when she first sang in public, to this 1925-1926 season. Striking success in Chicago and in many other cities and an appearance almost sensational at the biennial convention of the National Federation of Music Clubs, have marked her path. This winter she will appear at the White House, which is an honor for a patriotic young American, and in February

she will sail for an extended tour of the continent, concerting in all the principal cities.

Proschowsky Pupils Fill Engagements

Pupils of Frantz Proschowsky are now kept busy filling many engagements. Doris Emerson, soprano, has been active singing in oratorio, concerts and recitals. Miss Emerson gave a song recital at the Harvard Club of Boston on November 8. Caroline Andrews, coloratura soprano, is continuing her successes at the Capitol Theater. Mary Burns, soprano, has been singing the role of Kathie in *The Student Prince* in New York and Boston; her appearances in the part have always been heartily applauded. James Warren Hull, baritone, is now with the mid-western company of *The Student Prince*, singing the role of Captain Tarnitz. Berma Dean, Inga Neilsen and Laura Arnold, sopranos, are with *The Love Song* company now on tour. Camille Robinette, mezzo soprano, is rehearsing for the new operetta starring Geraldine Farrar. Frederick Rheinard, tenor, is a member of the ensemble of the New York company of *Rose Marie* and is understudy to the "lead." Glenn Dillard Gunn, tenor and teacher in Chicago, is filling numerous engagements in the middle west. He gave a recital in Madison, Wis., on November 24 and also sings a joint recital with Marie Morrissey in Goshen, Ind. He will sing throughout Kansas, Michigan and Minnesota.

Zerffi Lectures on Voice Production

On November 13, William A. C. Zerffi gave a lecture on voice production in his studio, which was attended by an audience which manifested keen interest in the rather different viewpoint upon this subject which Mr. Zerffi expressed. Beginning with a short review of conditions in the singing world, Mr. Zerffi deplored the lack of research which, he said, since the time of Garcia and Dr. Morrell Mackenzie had practically ceased. He furnished telling illustrations and quotations from these two pioneers in vocal matters which clearly indicated that the confusion which seems always to have existed in the world of singing was the same then as it is today. Mr. Zerffi declared that the one fundamental point which it was necessary to bear in mind, was, that all opinions cannot be right and the only way open to the investigator was to sift these opinions down to those which were supported by actual fact, independent of the whims and fancies of the individual.

Hart House String Quartet Active

The Hart House String Quartet of Toronto, Canada, has filled the following engagements recently: October 28, Ottawa; 29, Victoria College, Montreal; 30, Women's Musical Club, Montreal; November 2, Hart House Theater, Toronto (Beethoven program); 5, Women's Musical Club, Toronto; 6, Galt, Ontario; Moncton, N. B.; 11, St. John, N. B.; 12, Halifax, N. S.; 13, Sackville, N. B. In Galt the quartet drew an audience of over 1,000 which meant over one-twelfth of the population of the entire city. The St. John, N. B., Telegraph said it was "the finest ensemble organization that ever visited the city."

Katherine Bacon Re-engaged for British Tour

Katherine Bacon, who visited her native Derbyshire, England, last summer, is seen in the accompanying picture at Haddon Hall. She appeared as soloist with the Philhar-



KATHERINE BACON.

monic Orchestra under Willem Mengelberg at Carnegie Hall, New York, on November 7, and will give her only New York recital this season on the afternoon of November 28 at Aeolian Hall.

Recently Miss Bacon reappeared in London, giving two recitals on September 23 and 29, where she has not been heard since 1914 at which time she appeared as a very youthful performer. That she created a profound impression may be judged from the reports of the critics, and also the fact that she has been engaged to return in January and February for an extensive tour of about twenty concerts embodying the most important cities of the British Isles.



New York Times, November 18, 1925

Song Recital by Doris Doe

Doris Doe gave a successful song recital in Town Hall last evening, beginning with a group in Italian, which served to display a voice of power and attraction. She sang with a warmth and feeling which occasionally seemed excessive, but the general effect made the desired

DORIS DOE

SCORES ANOTHER SUCCESS IN SECOND NEW YORK RECITAL

impression on the audience. A striking French group by modern composers gave opportunity for descriptive singing for which Miss Doe was much applauded. George Vause was at the piano.

New York Herald Tribune, November 18, 1925

Doris Doe, Contralto, Gives Pleasing Recital

Maine Singer Wholly at Home in Varied Town Hall Program

Doris Doe, contralto, whose voice in her debut recital last February gave the impression of being well worth hearing again, gave her second recital here last night at Town Hall, and sustained this impression in a program of numbers in Italian, by Caldara, Scarlatti and Sibella; in German, by Strauss, Grieg and Brahms; in French, by Debussy, Duparc, Poldowski and Lenormand, and in English, by Lily Strickland, Gilbert and La Forge.

The singer from Maine has a strong voice of true contralto quality, of generous range and, breadth, able to produce resonant deep notes and high ones also of full, resonant quality. Miss Doe's voice seemed one of unusual strength and assets.

From the interpretative point of view, Scarlatti's "Le Violette" seemed rather tentative, with some phrases insufficiently prolonged, but the more sustained notes of Sibella's "Non ho parole" found the singer more at home, and she fared well in the sprightly "Girumetta." The German group, with Wolf's "Er ist's" as encore, was very creditably sung, if not with complete impeccability; later on, Strickland's "My Lover is a Fisherman," which was repeated, was excellently sung with notably clear diction. George Vause accompanied a meritorious recital.

New York American, November 18, 1925

At the Town Hall a large and fashionable audience welcomed Doris Doe in a program of mezzo-soprano

songs. Though Miss Doe was a stranger to local concert patrons before the event, she could count many friendly admirers before the program was finished. She possesses the rare combination of vocal beauty and good method, qualities that she effectively disclosed in difficult old Italian numbers and in modern music by Sibella, Strauss, Grieg, Brahms, Debussy, Duparc and others.

New York Evening Sun, November 18, 1925

Miss Doe in Good Voice With Well Selected Program

When a well selected program and a good voice unite in one recital rather a rare occurrence during the hailstorms of recitalists that sweep over the city at this time of year, the critical bells deserve to sound merrily. Miss Doris Doe's song recital at Town Hall last evening brought about a happy conjunction of these two requisites.

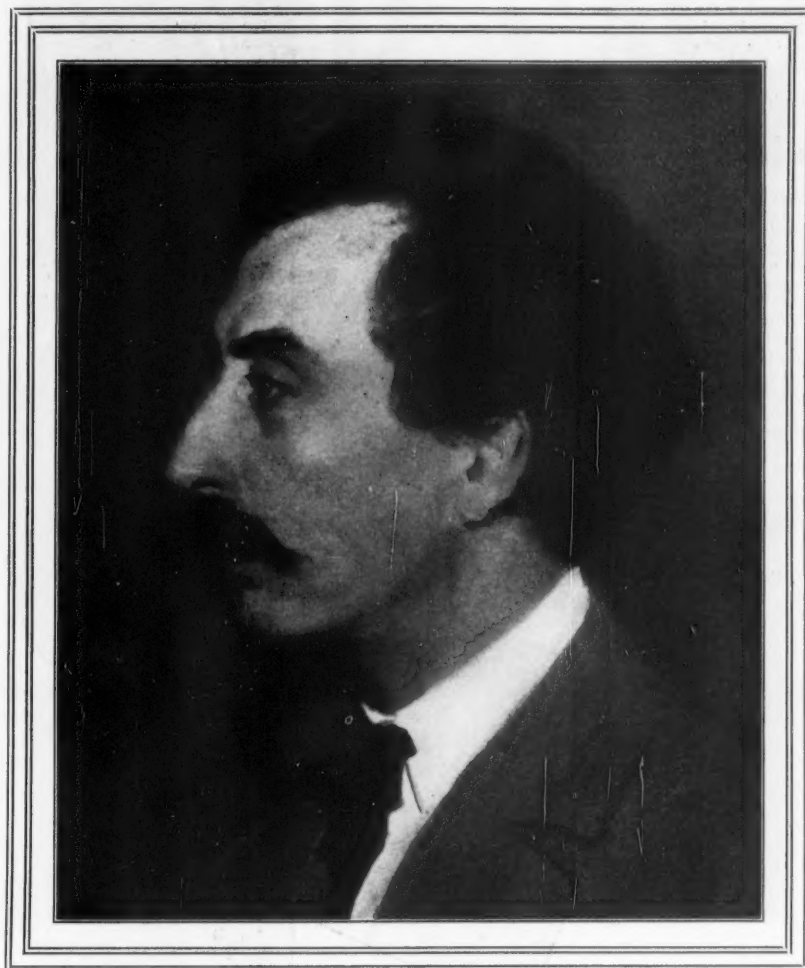
To be sure there were the stereotyped groups of songs, but the individual offerings consisted of Caldara's *Largo*, Scarlatti's "Le Violette," two arias by Sibella, Strauss' "Ruhe meine Seele," numbers by Grieg, Brahms, Debussy, Duparc, La Forge and other composers.

Her voice, which ranges from a contralto-like sonority to a mezzo-soprano brilliance, is rich in opulent color; it has a fine depth with plenty of breadth and resonance in reserve and when she sang Grieg and Strauss last night there was a sonority, a power of emotion and an intimate contact with the contents of the songs that carried deep conviction.

Miss Doe often appears to penetrate deeper into her offerings than she actually does, but her voice, saving a few tones, is so well placed and it possessed last night so much magnetism and so much fine sounding tone that one could forgive her for an absence of some of the finer points of vocal interpretation. There were several encores and George Vause assisted ably at the piano.

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his contemporaries, Ernest Schelling records only for the Duo-Art. His records, among them the monumental Sonata in B-Minor of Liszt, reveal the technical mastery and basic understanding of the artist—as well as a performance of the Duo-Artist that is at once startling and magnificent.

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ARTISTS EVERYWHERE

Theodore Van York has the task of co-ordinating the various units of the massed chorus of twelve hundred male voices to be heard at the concert of Associated Glee Clubs of America in New York, February 6 next, under the direction of Walter Damrosch.

The Philadelphia Music Club has had such a rapid growth that it is now a chartered organization. Affiliated with it are the Philadelphia Operatic Society and the Women's Symphony Orchestra, and together they are doing many worth while things.

Henry Gurney, tenor, gave a recital of songs and ballads for the Musical Art Club of Philadelphia on November 8 and also won a success at the Bellevue-Stratford in a concert arranged by the Women's Club. He is head of the vocal department at the Temple School of Music and has charge of two choirs in New Jersey, where he also acts as soloist. Mr. Gurney has sung in opera in Italy and has been well received in concert in England and the British Isles.

Alma Kitchell, contralto, recently gave an invitation recital in Chickering Hall music salon, which was largely attended. Her singing of songs by standard classic composers, as well as by the Americans Horsman and Beach (accompanied by the Ampico), brought her hearty applause, for her voice, of beautiful quality, and handled well, made deep effect. Hans Barth, pianist, assisted in solos by Grieg, MacDowell and Liszt, his speed being most effective in the Fourth Hungarian rhapsody (Liszt), and in Grieg's On the Mountain. MacDowell's polonaise, played by him in part, taken up by the Ampico recording, was finished by him in brilliant style. The social hour following, with dancing, was enjoyed.

Katherine Bacon gave a recital at Chester, Pa., on the evening of November 23, with success.

Germaine Schnitzer, upon her return from Europe, will leave immediately for Canada, where she is booked for a tour. After the Christmas and New Year holidays, the pianist will appear in several cities in New York State.

Carlos Salzedo is to appear this season as soloist with the Philadelphia Orchestra in Philadelphia and Washington; with the Detroit Symphony; with the Cleveland Orchestra, and with the Friends of Music in New York. With the Philadelphia and Detroit organizations Mr. Salzedo is to play his Enchanted Isle, a symphonic poem for harp and full orchestra, played by him two years ago with the Chicago and Boston orchestras. With the Cleveland Orchestra Mr. Salzedo is to play the Introduction and Allegro of Ravel and with the Friends of Music the Dances of Debussy, both of which works he has played with many orchestras in this country.

Ernest Schelling has been made a Commander of the Order of Polonia Restituta, that honor having been conferred on him by Paderewski as representative of Poland. Paderewski also is doing musical honor to Schelling by playing his Nocturne a Raguse on his recital programs throughout the country.

Charles Stratton's engagement to sing in Beethoven's Ninth Symphony with the Boston Symphony Orchestra marks his second appearance with that organization in this work. Mr. Stratton also has sung in the Ninth with the Philadelphia and Philharmonic orchestras and the New York Symphony.

Sigismund Stojowski, Polish composer-pianist, is returning from a brief visit to France. He appeared as soloist with the Colonne Orchestra in Paris, playing his own prologue, scherzo and variations. Pierre conducted. Mr. Stojowski will resume his classes at his New York studios, and will appear in many out of town engagements.

Hortense Barnhart-Jones, mezzo soprano, sang for the Opera and Fine Arts Club of Los Angeles on November 2. She also has been offered several engagements in San Diego.

George Perkins Raymond is steadily gaining recognition through his splendid singing this season. Part of last summer he spent in France and Germany making

(Continued on page 39)

MEMBERS OF THE FACULTY IN CHARGE OF VIOLIN, VIOLA AND CELLO INSTRUCTION AT THE CURTIS INSTITUTE OF MUSIC IN PHILADELPHIA



Working with Carl Flesch in the department of violin instruction at the Curtis Institute of Music is a trio of young and gifted artists—Frank Gittelsohn, Sascha Jacobinoff and Emanuel Zetlin. A new arrival this term is Richard Hartzler, of Berlin, who came to America in September to take up his duties as assistant to Mr. Flesch. Another foreign artist added to the teaching force is Felix Salmond, the English cellist, who succeeds Michel Penha as head of that

special department. Louis Bailly, formerly with the Flonzaley Quartet, has joined the teaching staff as instructor in viola and counterpoint, and Louis Seccenski, violinist, is included among the teachers of ensemble. The photographs show (1) Louis Seccenski, (2) Emanuel Zetlin, (3) Felix Salmond, (4) Louis Bailly, (5) Carl Flesch, (6) Sascha Jacobinoff, (7) Frank Gittelsohn, (8) Richard Hartzler. (Photo No. 1 by William Hochstein; 2, 5, 6, 7 and 8 by Kubey-Rembrandt Studios.)

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N. Y. Sun, Dec. 8th, 1924
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ELEANOR SAWYER

Triumphs

IN AMERICAN DEBUT

As Santuzza in Cavalleria with
the Chicago Civic Opera Co.

MISS SAWYER'S SANTUZZA BRILLIANT

BY HERMAN DEVRIES

Miss Sawyer's advent assembled a capacity audience, with almost all the boxes full, and their occupants frankly interested and appreciative. So inspiration was not lacking and Miss Sawyer responded by a demonstration of voice and talent ranking her among the valuable members of the Auditorium personnel.

ANOTHER MARY GARDEN

She reminds one oddly of Mary Garden—the face has the Garden vividness and alertness, and the resemblance ends here, for Miss Sawyer has of course greater vocal resources, while our Mary may have subtler histrionic secrets.

At any rate Miss Sawyer creates a dramatic, impassioned "human" Santuzza, without tearing emotion to tatters, and she sings it brilliantly and well, using her resonant soprano skillfully, intelligently, expressively.

She has mastered one of the most difficult tricks in the profession—the art of producing "atmosphere."

The public's many recalls were decidedly not a sign of a *succes d'estime*, but the reward of genuine artistic talent. — *Chicago American*, Nov. 12.



ELEANOR SAWYER IN DEBUT IN HARD ROLE

Friends Greet American in
"Cavalleria Rusticana"
Double Bill Given

BY MAURICE ROSENFELD

Chicago Daily News, Nov. 12

BY EUGENE STINSON

She was very cordially received, and is scheduled for another try in Saturday night's Tosca. — *Chicago Daily Journal*, Nov. 12.

Fellow Townsmen Hail Debut of Eleanor Sawyer in Civic Opera

BY GLENN DILLARD GUNN

Eleanor Sawyer, once a Chicagoan, made her debut with the Civic Opera last night, and was given a cordial greeting by her admiring fellow townsmen. Singing Santuzza in Mascagni's brief thriller, she submitted her gifts and attainments to one of the most arduous tests of Italian repertoire.

I found her voice brilliant in the upper register. — *Chicago Herald-Examiner*, Nov. 12.

Friends Greet Miss Sawyer in Home Debut

BY EDWARD MOORE

Eleanor Sawyer came back home and entered a new field all at once last night. She made her American debut at the Auditorium as Santuzza in *Cavalleria Rusticana*; the house was full of friends; at the end of the performance there were flowers enough to fit out a fair sized festival. — *Chicago Tribune*, Nov. 12.

NEW YORK CONCERTS

(Continued from page 15)

NOVEMBER 19

Charles Naegele

Practically a capacity audience at Aeolian Hall heard Charles Naegele in his piano recital on November 19. The young artist was in brilliant form and gave ample evidence of his artistic ability, fine style, and a technique that was outstanding in its fluency and ease. Mr. Naegele merited the sincere enthusiasm manifested and was repeatedly recalled to the platform. In his opening group, his rendition of Weber's Rondo in C deserved special praise. Scarlatti's Pastoral in E minor was given a reading that brought into evidence all the intrinsic beauty of the work. A Chopin group followed and the pianist adapted himself worthily to the moods of the music. His third group was out of the ordinary, including Lome from Saudades to Brazil, Darius Milhaud; Ravel's Ondine, and two Gymnopédies from ancient dances of Sparta, Erik Satie—all of which Mr. Naegele interpreted to the complete satisfaction of his hearers. Debussy's L'Isle Joyeuse and Liszt's twelfth rhapsody concluded an evening of indisputable pianistic achievement and artistic success.

New York Symphony Plays New Taylor Work

The feature of the program of the New York Symphony Orchestra, Walter Damrosch conducting, at Carnegie Hall, on Thursday afternoon, November 19, was the first performance of the new Symphonic Poem, *Jurgen*, by Deems Taylor. Mr. Taylor started originally with the idea of making a suite in which, as in his *Through the Looking Glass*, each number should treat independently of some incident in the book, but he found *Jurgen* had so many incidents of importance and color that this method would be impossible, so he wrote a symphonic poem some twenty-five minutes in length, depicting the various moods of the book as he felt them in music. The only trouble appears to have been that Mr. Taylor did

not feel them strongly enough. His thematic material is short, vague, without profile, and that is the sole trouble with the poem, for it is constructed with fine musicianship and the orchestration is the work of a master hand; but it does not impress—at least not at the first hearing, except for a few outstanding moments, and in these, unfortunately, one feels Mr. Taylor has been impressed more with the moods of the two Richards, Wagner and Strauss, than with those of *Jurgen*. It is, in fact, a symphonic poem in the form brought to highest perfection by Richard Strauss, and it is very hard to come after him. As a bit of musical workmanship, it leaves nothing to be desired, but as a message it lacks strong words.

For the rest of the concert, there was the rather uninteresting Kalinnikov's First Symphony in G minor and the Brahms violin concerto with Kochanski as soloist. Kochanski played with energy and vigor. Walter Damrosch accompanied with lack of both.

New York Philharmonic

On November 19 the Philharmonic Orchestra deviated a trifle from its usual staid conservatism to admit a composition by a contemporary composer, playing for the first time selections from the *Three Corners* of the eminent Spanish composer, De Falla. This offering consisted of a group of three dances, *The Neighbors*, *Dance of the Miller*, and the *Final Dance*. These little excerpts proved charmingly unconventional and theatrical after a peculiarly Latin fashion, as whimsical and temperamental as a ballerina, with strongly marked rhythms varied with snatches of half completed melodies. The audience, interested rather than delighted, gave it a cordial reception. Brahms' Academic Festival Overture, which opened the program, was given a characteristically vigorous reading by Willem Mengelberg, who conducted. The concert closed with the fifth symphony of Tchaikowsky, that mysterious, gloomy, powerful composition that has aroused so much debate since its creation in 1888. The same program was rendered on November 20, also at Carnegie Hall.

Katherine Palmer

Katherine Palmer, soprano, assisted by Meta Schumann, an accompanist of rare merit, and a composer as well, as was shown by her song *When Thou Art Nigh*, gave a recital on November 19, at Aeolian Hall. In an *Ave Maria*, from *Das Feuerkreuz*, by Max Bruch; Miss Palmer was assisted also by Herman Rosen, violin, and Oswald Mazzucchi, cello.

The program at this recital was of unusual interest. There were Italian works by Donaudy, Wolf-Ferrari and Cimara; German songs by Wolf, Brahms and Strauss; a French group by Duparc, Vidal, Paladilhe and Lalo, and American compositions by Stratton, Meta Schumann, Burleigh and MacFadyen.

Miss Palmer has a voice of extraordinary beauty—perhaps one should say sweetness. It has a delightful quality of smoothness that is quite unbroken from top to bottom of its wide range, and is indescribably appealing. With this she has musicianship and taste, and a clear articulation which adds to the force of her interpretations.

The large audience which gathered to hear her was quick to grasp the fact that it was listening to a musical offering of a high order, and was hearty in its applause. Miss Palmer may congratulate herself upon having made an unquestionable success.

Pro-Musica

Pro-Musica, formerly the Franco-American Musical Society, entertained, by the courtesy of Mrs. Henry P. Loomis, a large number of guests at a lecture-recital by Alfredo Casella in the ballroom of the Colony Club on November 19. A paper by Mr. Casella was read by Emilie Frances Bauer, after which a musical program was given by Mr. Casella, assisted by Arthur Hartmann, violin, and Judith Litante, soprano. The program consisted of a sonata for piano and violin, by Pizzetti; *Tre canzoni trecentesche*, by Casella; *Quattro preludi autunnali*, by Malipiero; *Cipressi*, by Castelnuovo-Tedesco; *Pezzi infantili*, by Casella, and four songs by Casella—*The Crocodile*, *Charity*, *The Cat and the Dog*, *The Election of the President*. The entire program was of great interest and served to illustrate the trend of Italian composers of to day as well as to demonstrate the fact that modern Italy is equalling the greatness of the Italy of classic times in musical composition.

NOVEMBER 20

Francis Moore and Hugo Kortschak

Francis Moore, pianist, and Hugo Kortschak, violinist, were heard in a sonata recital at Aeolian Hall, November 20. In the rendition of three sonatas, by Brahms (D minor op. 108), Mozart (A major, Koechel No. 526) and Richard Strauss (E flat major, op. 18), Mr. Moore and Mr. Kortschak again proved themselves sincere and accomplished

musicians. Individually they exhibited technical efficiency and general excellent musical equipment. Together, they revealed commendable ensemble feeling, a fine sense of proportion and balance, sympathy and understanding. There was variety in the content of the sonatas, and the performance of each was musically and pleasing to the audience, which recalled the two artists many times.

The Brahms sonata was given with warmth of feeling and put the players immediately in rapport with their auditors. The second sonata, Mozart's, was in direct contrast with the first and third and was executed with delicacy and finesse of style. Strauss, as revealed in his sonata, was far from the Strauss of the later orchestral tone poems, but was nevertheless pleasing.

Biltmore Morning Musicales

The artists chosen for the Friday Morning Musicales of November 20, included: Rosa Low, soprano, and Lawrence Tibbett, baritone, of the Metropolitan Opera. Miss Low sang the aria from *Louise*, a favorite these days it would seem, for Mme. Bori included it among her numbers at the Artistic Morning at the Hotel Plaza the day previous. The former also gave the selection a lovely rendition, displaying effectively her voice of light, but charming quality, and of a clarity that is at once pleasing to the ear. She was warmly received by the large audience, which, by the way, seems to be more "alive" this season in the way of applauding. This is fortunate as there is nothing so discouraging as to appear before a kid-gloved audience that is afraid to applaud. Miss Low strengthened the favorable impression she made earlier in the program by singing four songs, the most popular of which were *Non Più* (Cimara), and *Me Company Along* (Hageman). Ina Grange was at the piano.

Mr. Tibbett sang a fine group of songs: *The Bailiff's Daughter* (old English ballad), *A Kingdon by the Sea* (Somervell), and *Love Went A-Riding* (Bridge), and sang them so well that he held the interest of the audience from phrase to phrase. His clear diction made these songs all the more enjoyable. He is the possessor of a baritone voice of especially good quality and ample power, and he sings unusually well. Several encores were demanded. Arthur Warwick assisted at the piano.

NOVEMBER 21

Beethoven Society

On November 21, the Beethoven Society, of which Edoardo Ferrari-Fontana is musical director, held its first musicale of the season at the Hotel Astor. The artists were Maria Carreras, pianist; Nenet Stevenson, soprano, and Sante Lo Priore, violinist.

Mr. Lo Priore opened the program with Viotti's concerto No. 24 (first tempo), with Cadenza by Alard. He is an interesting artist and gave much pleasure in this and other numbers. Then came Nenet Stevenson, a young soprano, who elected to sing two groups of songs in French and English; she revealed a pleasing voice of light quality but of sufficient resonance and sang with intelligence and taste, being cordially received. The masterful interpretations of Mme. Carreras at once won the favor of the audience and well might they for Mme. Carreras is an artist of the first order, possesses a superb technique, and is also a clever painter of moods.

Elsa Alsen

Enthusiasm without end, a roar of increasing applause throughout, encores following every appearance—unstinted admiration, in short—was concentrated in the attitude of the large audience toward Elsa Alsen, admired Wagnerian prima donna, in her recital at Aeolian Hall on November 21. She showed unexpected coloratura ability in Handel's *Vino e Amor*, excellent enunciation in a group of songs by the American composers, Ware, Warford and Saar, and sang Falla's impudent Spanish song, *Seguidilla*, with fine verve. At the close, resounding applause brought her out, singing the *Valkyrie* cry, then repeating it, also Schumann's *Widmung*, etc. A feature of the affair was a group of three German songs by George Liebling, who accompanied them, emphasizing their dramatic significance, the singer repeating the last one. *Du*, a song full of impassioned feeling. Frank Bibb played accompaniments of utmost value.

[Additional concerts of the week will be published in the next issue.]

Bimboni's New Choral Fantasy Programmed

Alberto Bimboni's latest choral fantasy, *The Cloud*, a beautiful setting of Shelley's poem will be presented at the December concert of the Bridgeport (Conn.) Oratorio Society, for which chorus the composition was written during the past summer. The fantastic mood which pervades the text is faithfully portrayed in the music, which begins with a short instrumental prelude (piano) and a humming effect in the voices, at once establishing the mood and the first subject. At the textual references to the less tranquil elements of hail and thunder the music mounts to an imposing climax. The main body of the work is in somewhat of fugal style in triplet rhythm with many interesting harmonic excursions and a delightful freedom of meter. Following this is an alto solo depicting the beauty of the heavens at night, which in turn leads to the closing section, which ends as it began (*Quasi reverie*) the voices dying away in a long sustained hummed chord.

The Bridgeport Oratorio Society, of which Frank Kaschau is the conductor, has an active membership of almost 300 voices, and as its name implies devotes its chief attention to the presentation of the largest choral forms with orchestra. In the fall of each year, however, a concert without orchestra is given, the selections being largely a cappella.

Hughes Pupil Heard

Lewis Lane, pianist, one of Edwin Hughes' artist-pupils, gave a program recently in Freehold, N. J., including works by Chopin, Schumann, MacDowell, H. H. Huss and Mendelssohn-Liszt. The Freehold Press commented upon his prodigious technical equipment, the mature conception of his playing and breadth of his art.

Casadesus Opera for Monte Carlo

PARIS.—The Opera at Monte Carlo will produce in January a new opera by Francis Casadesus, based on the libretto of Raoul Charbonnel, called *Bertrand le Bon*. The score is almost finished. N. DE B.



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MINNEAPOLIS, MINN.

MINNEAPOLIS, MINN.—A brilliant audience gave the Minneapolis Symphony Orchestra and its conductor, Henri Verbrugghen, a hearty welcome on October 30. It was the season's first regular symphony concert and Henri Verbrugghen had prepared a fitting program for this gala event. Beethoven's Leonore overture No. 3 and Brahms' second symphony in D occupied the first half of the program. In view of the fact that this was a first concert, and that the orchestra was somewhat reorganized, the playing was remarkably smooth and finished, especially noteworthy being the lovely pianissimi which Mr. Verbrugghen extracted from his men.

Florence Easton was the greatly enjoyed soloist, adding in no small measure to the general atmosphere of festivity. She opened the second half of the program with the aria, Pace Pace, Mio Dio, from Verdi's Force of Destiny, earning an ovation. The program closed with a splendid performance of the Prelude and Liebestod from Wagner's Tristan and Isolde, Mme. Easton singing the soprano part and succeeding in giving it one of the finest interpretations ever heard here. Storms of applause followed, to a good share of which the orchestra and conductor were entitled. Moussorgsky's prelude to Khovantchina was sandwiched between the two vocal numbers. It was the novelty of the evening and proved a delicious bit of tone painting. Its sheer loveliness, finely set forth by Mr. Verbrugghen and his artists, was so greatly enjoyed that Mr. Verbrugghen graciously repeated it.

"POP" CONCERT

The second symphony "Pop" concert took place on November 1. The greatly enjoyed program consisted of Mendelssohn's overture Fingal's Cave; Mozart's concerto in E flat for violin and orchestra; the ballet divertissement from Saint-Saens' Henry VIII, and the Tannhäuser march. Everything was played splendidly. The fact that the soloist of the afternoon was Gustave Tintot, former concertmaster of the orchestra, gave added interest to the occasion.

LOCAL NEWS

The local chapter of Pro Musica began its season's activities on October 31, at the home of Caroline M. Crosby. An informal talk was given on Alfredo Casello, by Grace Hoylson Boutelle.

An interesting visitor recently was George Liebling, pianist and composer, who gave a recital in St. Paul, on the previous evening. Mr. Liebling, who is admirably filling the place left vacant by the death a few years ago by his brother, Emil, maintains his headquarters in Chicago and has succeeded in a short time in becoming a universal favorite in this part of the country. His newest compositions, among them a pettically conceived Ode to Spring; a brilliant concert etude on black keys, not at all imitative of the similar Chopin etude; an interesting and technically useful elaboration of a Czerny etude, and a charming Valse in Thirds, are bound to become popular with pianists as they will prove a valuable addition both to the concert and the teaching repertory.

G. S.

Gladys Swarthout Wins Added Favor

Gladys Swarthout, brilliant young mezzo soprano, who opened the course at the University of Kansas, Lawrence, Kan., met with her usual overwhelming success. Miss



GLADYS SWARTHOUT.

Swarthout's lovely voice, added to a rare degree of personal magnetism, is bringing results in the shape of return engagements wherever she appears, this being one of them.

Concerning her work at the university, the Lawrence Daily Journal said the following: "Last night was a triumph for Miss Swarthout; under the magic of her golden voice, the audience was loath to leave the auditorium. She is the personification of charm. Young, beautiful, and possessing a rich voice of surprising power, it is easy to understand why she has created a sensation wherever she has appeared. Her skill in operatic work was shown in the aria from Romeo and Juliet, while her songs showed her versatility. The rich, velvety quality of her voice was most effective in the Serenade by John Alden Carpenter. Her remarkable range of voice without a transition in quality, her excellent enunciation, and her liquid high tones are qualities for which she will be long remembered. She was given an ovation at the close of the recital, and called back numberless times for encores, while her winsome personality gained for her the enthusiastic support of those fortunate enough to hear her."

Miss Swarthout gave the opening program on the course

at Findlay, Ohio, October 19, and is booked for several more recitals this month.

Grandjany in America

Grandjany is again in America! Grandjany, as everybody knows, is the remarkable French harpist who came to America for the first time several years ago and made an instant success both by the charm of his playing and the beauty and grace of his own compositions. He spent a few days in New York recently before his departure for his long tour which will take him to the Pacific Coast and will not permit his return to New York until the early spring, when he is scheduled to give a recital here.

While abroad between American tours last spring and summer Grandjany travelled widely on the continent, giving many recitals and concerts, playing with orchestra and in chamber music. He speaks in high terms of a concerto for harp and orchestra by Pierné, of a new quintet for harp and strings by Roussel, and of several pieces by Caplet. It is a pity New York has so few opportunities to hear such things.

Grandjany also teaches at the American Conservatory at Fontainebleau, and finds American students gifted and ambitious. He had quite a number of them this season and seems to have been entirely satisfied with them. Certainly he failed to echo any of the adverse criticism that has emanated from a certain section of the French press, which seems to feel that this American school—which was organized by the French government and has only eminent French musicians on its staff of teachers—should not be housed in the Fontainebleau Palace.

Grandjany appears to like America and Americans. He says that his return here is always a real pleasure to him. He was asked if he had composed anything new. His reply was that he had not, for the simple reason that he could find no time for it between his concert tours and his professorial duties. It is a pity, for his talent is one of the finest.

Frederic Baer Growing in Popularity

Frederic Baer is a young American baritone who is coming into notice. This winter he has no less than seven appearances with the New York Symphony, four in New York City, and will be soloist at the Christmas concert of the Schola Cantorum on December 23. Outside of this, he is appearing during the month of December in Boston, Albany, Philadelphia and Bridgeport and will be soloist with the Woodman Choral of Brooklyn. After a recent appearance in Newark, the Evening News critic spoke with much enthusiasm of his work, as follows:

"Mr. Baer has rare abilities and attainments. His voice is naturally beautiful, extremely flexible, changing with the mood of the song. It can be mellow, romantic, enticing, and then dramatic, declamatory, heroic, and even at times, as in the last part of the Erlking, of an icy, eerie quality that is chilling with fear. His technique is superb, his diction faultless, and his powers of interpretation unlimited. His singing of the oft-heard *Lungi dal caro bene*, by Secchi, was a perfect example of *bel canto*, and his singing of Bernard Hamblin's *I Am Fate* was beyond criticism, being equal in dramatic power to his interpretation of the Schubert number. Each time the declaration 'I Am Fate' gained in intensity until one might easily imagine the singer actually to be the symbol of the inexorable destiny which follows humanity. All of Mr. Baer's songs were enthusiastically received and he was generous with encores throughout the evening."

Carreras Scores in Cincinnati

The Burleske for piano and orchestra by Richard Strauss was given its first American performance by Maria Carreras at the opening concert as soloist with the Cincinnati Symphony Orchestra. The occasion was one which marked an unusual incident in orchestral customs—Mme. Carreras gave two encores after having responded to ten recalls. In commenting on her performance of the difficulties of the work, the Cincinnati Enquirer stated, in part, as follows: "Being a known quantity through previous appearances, Mme. Carreras had only to establish herself in the performance of the work selected. This she did authoritatively, again revealing those traits of vigorous masculinity in her playing that make her one of the giants of the keyboard of the present generation. Mme. Carreras is so abundantly fortified with a scintillant technique that she would be acclaimed virtuoso even though her talents extended no farther. There is in her playing, however, sufficient warmth to satisfy anyone but a stickler for sentimentalism, and while the intellect always leads, the heart beats in time, making the Carreras art all-embracing in its scope."

Hollywood Bowl's Success

Hollywood Bowl has issued its report for the summer concerts and shows the extraordinary result of a profit of \$13,000 exclusive of gifts. With gifts amounting to \$11,000, this is brought up to \$24,000. There remains \$13,800 in the treasury, after \$10,000 has been spent on new seats. It is rare that symphonic music pays so well, and Mrs. J. J. Carter, president, and her associates deserve the warmest congratulations.

Here are some interesting facts: This was the fourth season and there were thirty-two concerts during eight weeks; the total attendance was 250,749; the conductors were Fritz Reiner, Sir Henry Wood, Ethel Leginska, Van Hoogstraten, Rothwell, Ganz and Hertz; composer-conductors who presented their own compositions were Stillman-Kelley, Howard Hanson, Ernest Bloch, Leginska and Samuel Gardner. The audiences preferred the best music and "popular" programs failed to draw.

Marjorie Meyer to Sing in Jersey

Marjorie Meyer, soprano, with Frederic Persson at the piano, will be heard at a concert for the benefit of the Homeless, at the Bergen Lyceum, Jersey City, on December 2, under the auspices of the Arion Ladies' Singing Society, Dr. Sigfrid Prager, conductor.

Bellmann Pupil with St. Louis Orchestra

Charlotte Miller Jameson, lyric soprano, artist-pupil of Katherine Bellmann, scored a genuine success as soloist with the St. Louis Orchestra on November 15. She sang arias from *Louise* and *Madame Butterfly*.

Percy Rector Stephens



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ROCHESTER, N. Y.

ROCHESTER, N. Y.—With the opening of the Eastman Theater music season, the return of Eugene Goossens as conductor of the Philharmonic Orchestra and the prospect of a pretentious list of attractions, Rochester is stirred by a sense of its own artistic importance.

MARIA JERITZA.

Maria Jeritza opened the season on October 22, appearing before an audience that jammed the theater. It was the prima donna's first appearance in Rochester and curiosity concerning her voice and beauty was widespread. The assisting artists were Maximilian Rose, violinist, and Emil Polak, accompanist.

PHILHARMONIC CONCERT.

Mr. Goossens made his season debut with the Philharmonic at a concert on October 29, greeted by a brilliant audience. Mr. Goossens has been working with the orchestra for many weeks and the concert showed clearly the results of his industry. It was the general opinion that the orchestra has measurably improved over last year, and the performance of the Brahms first symphony was declared to reveal the power within the orchestra that needed the touch of a master conductor to develop. Other numbers on the program were the Iberia Images suite of Debussy and the Freischütz overture. The concert also introduced Gustav Tintot as the new concertmaster of the orchestra. Mr. Tintot was heard in the E flat major concerto of Mozart and was warmly applauded, as he was for several solo passages in the symphony.

MARTHA GIVEN BY AMERICAN OPERA COMPANY.

The week previous, Mr. Goossens appeared in a new capacity—that of opera supervisor—when the Rochester American Opera Company, composed of students in the opera department of the Eastman School of Music, presented Martha in Kilbourn Hall. The opera was given on three nights, with a change of cast each night. In the prima-donna roles were Marian Keeler, Mary Silveira and Cecile Sherman. The part of Nancy was sung by Mary Bell, Brownie Peebles and Geraldine Rhoades. Lionel was sung by Charles Hedley and Archie Ruggles; Plunkett by George Fleming Houston and Neil Enslen; Sir Tristram by W. A. Burt and Mark Daniels, and women friends were played by Jean Chown, Helen Oelheim and Ednah Richardson. Mr. Goossens supervised the production of the opera, while Emanuel Balaban conducted the performances. Norman Edwards was art director.

JOSEF LHEVINNE.

The Kilbourn Hall chamber concert season was opened on October 26 with Josef Lhevinne, pianist, as solo artist. It was Mr. Lhevinne's first appearance here in several years and the hearty reception given him indicated that his fine artistry had made a strong impression.

RESNIKOFF-MAAS MUSIC SCHOOL.

An interesting event was the establishment of the Resnikoff-Maas Music School by two former members of the Eastman School of Music faculty, Vladimir Resnikoff, violinist, and Gerald Maas, cellist. They have opened their studio in East Avenue and classes have been organized with a large faculty. Mr. Resnikoff was former concertmaster of the Philharmonic Orchestra, and both he and Mr. Maas were former members of the Kilbourn String Quartet, the personal quartet of George Eastman.

RHONDDA WELSH MALE CHORUS.

On October 14 and 15, the Rhondda Welsh Male Chorus appeared in Convention Hall under direction of the Kiwanis Club. The chorus was greeted by enthusiastic audiences.

H. W. S.

Lovette as Organist

Thomas S. Lovette, pianist and teacher of New York, Philadelphia and Washington, was heard in the role of organist for the first time in recent years at the Convention of the National Council of Congregational Churches held a few days ago at the Washington, D. C., Auditorium. He also directed a choir of twenty voices which he had especially trained for this occasion in a program of Welsh chorales, hymns and airs, several of which were his own compositions.

As an organist he proved his ability by his masterful playing of the Dubois Toccato, which caused an outburst of

applause from the congregation. Mr. Lovette is among the first organists to play on the organ at the Auditorium, which is one of the largest in the country.

The choir sang almost entirely in Welsh, and it is interesting to note that while several of the members were Welsh singers, the majority had to acquire sufficient knowledge of this difficult language for singing purposes. Eva Whitford Lovette sang the solo parts in Oleuni Mwyn and Y Delyn Aur with the choir, and these numbers had to be repeated several times. Mrs. Lovette's enunciation was said by Welsh people present to be perfect.

The personnel of the choir included Jack Chralton Ward, Lorena Stockton Gawler, Ethel Lynn Fast, Gertrude Pinkerton Pugh, Ethel Braswell and Mrs. Daniel Edwards, sopranos; Mary Templin Hendricks, Esther Firebaugh, Mrs. Griffith Evans, and Mrs. Shivers, contraltos; Griffith Evans, Daniel E. Morgan, David Roberts and Stephen H. Firel, tenors; and William H. Clark, L. N. Thomas, D. Breeze Jones, John Wesley Jones and Ward Kuentzel, basses.

GABRILOWITSCH PLAYS WITH CURTIS INSTITUTE ORCHESTRA

PHILADELPHIA, PA.—Ossip Gabrilowitsch played twice on Friday, November 13, under the baton of Leopold Stokowski, conductor of the Philadelphia Orchestra. His first appearance was at the afternoon concert of the orchestra commemorating the twenty-fifth anniversary of the institution. The second, which was entirely impromptu, occurred that evening while Mr. Gabrilowitsch was visiting the Curtis Institute of Music. He found Mr. Stokowski, as director of orchestral training, in the midst of a rehearsal of the student orchestra. This interested Mr. Gabrilowitsch for two reasons, because he is conductor of the Detroit Symphony Orchestra and because he is a member of the advisory board of the Curtis Institute.

In preparation for their spring concert the orchestra members had just begun the Rubinstein piano concerto in D minor, which is to be played by Shura Cherkassky, a pupil of Josef Hofmann. It was the first time the orchestra parts had been given out and the students were reading at sight.

"The last time I played that concerto was ten years ago," said Mr. Gabrilowitsch reminiscingly to Mr. Stokowski. "I played it with the Philadelphia Orchestra when it was on tour at Hamilton, N. Y. You were conducting—do you remember?" Mr. Stokowski remembered.

"Why not bring out a piano and I'll play it again," Mr. Gabrilowitsch suggested.

Immediately a concert grand was wheeled into the rehearsal hall from the office of William W. Walter, the executive director. Although ten years had elapsed since he played it last Mr. Gabrilowitsch went through the concerto entirely from memory and did it superbly. With the last chord the entire student orchestra broke into cheers.

In response to thunderous applause the pianist graciously encoored with a Chopin valse, and retired in another gust of handclapping.

Mr. Gabrilowitsch says his appearance with the Curtis Institute of Music was one of the most enjoyable in his career. It is probably the only occasion in musical history where a great pianist played with a student orchestra that was reading the score for the first time.

"You have the honor," Mr. Stokowski informed Mr. Gabrilowitsch, "of not only being the first piano soloist who ever played with the Philadelphia Orchestra but you are also the first soloist with the students' orchestra at the Curtis Institute of Music."

N.

Gunster in New Mexico

Frederick Gunster, tenor, added one more to a series of successes on his fall tour when he appeared at State College, New Mexico, in what was said to be the most charming recital ever heard there, and held his audience as few other artists have done.

According to the College "Round-Up," the tenor's program was "arranged with consummate skill, and rendered with finesse born only of true art and years of study, giving the audience something more than mere entertainment. He instilled into the souls of those who heard him something of the beauty, the grandeur, the awe of that music capable of composition only by masters, and capable of rendition only by true artists.

"Even in his most emotionally intense moments, Gunster was distinctly human and understandable. In summing up, it may be said that Frederick Gunster, by reason of his remarkable talent and distinctly charming personality, presented the best musical program ever rendered at State College."

KANSAS CITY, MO.

KANSAS CITY, Mo.—A large audience warmly greeted N. De Rubertis and the personnel of the Kansas City Little Symphony at the first concert this season in Ivanhoe Temple, October 26, under the new Ivanhoe Temple Company management. Mr. De Rubertis obtained remarkable effects in the Rimsky-Korsakoff Antar symphony and the whole program proved a triumph. The large audience was profuse in its admiration. The prize compositions of Gustave Strube, director of the Baltimore Symphony Orchestra, lent added interest. Mr. Strube was awarded two prizes of \$1,400 last spring by the Friends of American Music Society—one of \$1,000 for a concerto for violin and orchestra and the other for \$400 for a shorter orchestral composition, Arlequinade. It would be difficult to adequately comment on these compositions with one hearing but the performance gave an impression of depth and the desire to hear it again. Amy Neill, violinist, gave the concerto a thoughtful reading.

LITTLE SYMPHONY PLANS

Plans for the Little Symphony this season include only four regular evening concerts but extraordinary interest has developed the children's concerts in connection with the music appreciation work in the schools. There are to be sixteen or twenty concerts for the children with the addition of four "pop" concerts for the "grown-ups." Much of the success of the Little Symphony is due to the untiring efforts of Margaret Fowler Forbes.

CLAUDIA MUZIO

Friends made at her recital last season received Claudia Muzio cordially in Ivanhoe Temple, October 21, where she again appeared under Ivanhoe Temple management, responding to many encores.

REINALD WERRENATH

Reinald Werrenath opened the nineteenth season of Fritschy Concert Series in the Shubert Theater, October 27. The audience, which filled the theater, unhesitatingly approved of his return after several seasons' absence, and demanded many encores.

E. H.

Alfred Hollins Interviewed

"What make of organ do you play in church? Doesn't it take you a long time to come up here? How do you get up to the top of the Woolworth Tower? Isn't it extremely difficult to climb into berths and undress in American sleeping cars?" These and a mass of other inquiries by Dr. Hollins opened the interview between the writer and organist Alfred Hollins in a mid-town hotel, early in the morning, showing the wideawake interest in all things American by the blind organist composer. Reminded that he was supposed to reply to questions, matters proceeded delightfully.

Hollins is another "cheerful optimist," a phrase originally coined in application to Edwin Grasse, the blind American composer, violinist and organist. It seems it was the deceased English organ architect, Dr. Audsley, who originally urged his friend Hollins to come here; chairman McAll of the National Association of Organists took this up, and steered the matter to a successful arrangement.

"I find vast interest in everything in America, and especially the rush of traffic on, above, and under the ground," said the organist. "I am asked to include many of my compositions on programs on this tour, and this I plan to do; I may give brief explanatory comments on my own works, for each has a reason for existence. Everywhere I have experienced cordial feeling and an altogether unexpected kindness. The opening reception given under National Association of Organists auspices was beautiful, and won my heart. I have found little difficulty in getting acquainted with the Wanamaker concert organ, the Aeolian recording pipe organ, and Sr. Thomas' organ; each has a beauty all its own. Frank Bond is my constant guide and companion on this tour, which promises to be quite the climax of my life of sixty years."

"Do you play any compositions by American organ composers?" he was asked.

"No; I have to memorize everything of course, and owing to the make-up of my programs, containing standard classics and my own works, I was unable to memorize American works, which I very much regret."

The cheerful spirit of the blind organist, his interest in everything, and his simple and unassuming personality, these qualities, along with the directness and sympathetic tunefulness of his own compositions, are sure to bring him an affectionate greeting on this American tour.

Marie Simmelink Gives Successful Recital

James H. Rogers, critic of the Cleveland Plain Dealer, speaks in part of Miss Simmelink's recital of October 21 as follows: "Miss Simmelink is a well known Cleveland singer, who has been steadily gaining in popularity in the last two or three years. But I doubt whether even her best friends were prepared for the finished performance she set forth last night. Here was an exhibition of style, of sensitiveness to musical values, that might well win success from any concert platform whatsoever. And with it there was warmth, animation, the stimulation of youthful enthusiasm that the singer knew how to temper to the use of the gentler moods. Miss Simmelink's voice is a true mezzo-soprano, rich and expressive in the medium, clear and telling in the higher register, and she controls it with fine skill, modulating the tone well to suit the diverse purposes of her chosen lyrics. Furthermore, she disclosed much versatility in her interpretation of as varied, interesting and unhackneyed a list of songs as memory recalls."

Miss Simmelink studied with Oscar Saenger at his summer school in Chicago, where she was a scholarship winner last summer, and also prepared her programs with him for the coming season.

Rappold and Friday the 13th

"Friday the thirteenth" is not unlucky for Marie Rappold. She sang that evening under the auspices of the Women's Club in Bethlehem, Pa., to one of the largest audiences that ever assembled for a concert in that city. Her work was warmly applauded and she was forced to give many encores.

PAULO GRUPPE

VIOLONCELLIST

THE NEWS, Newport, R. I., 1925

Of Mr. Paulo Gruppe, cellist, it might be all summed up in saying his playing is wonderful and delightful. Notes and the technical difficulties which his difficult instrument presents are all disdained by him. His bowing is as "quick as lightning." His tone is true, clear and of the peculiarly strong quality proper, while the power is amazing.



THE WHEELING REGISTER, W. Va., 1925

Paulo Gruppe is a cellist of fine technique who plays with a wide range of feeling. His cello is one of the finest toned instruments ever heard in this city. Mr. Gruppe selected four numbers for his first group, which admirably displayed his skill and the beautiful quality of his instrument. His cello has a vibrant clarity and depth seldom heard. His two finest numbers were Glazounoff's "Serenade" and Schumann's beautiful "Romance." The "Serenade" was performed with a dash and flourish excellently suited to the selection, while Mr. Gruppe displayed a surprising delicacy and sympathy in the Schumann number.

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CHICAGO OPERA

LA TOSCA, NOVEMBER 14

The first performance of Puccini's *Tosca* this season brought forth a former member of the Chicago Grand Opera Company, Anna Fitziu, who is now a guest artist with our local organization. Since the days of Campanini, when Miss Fitziu was heard at the Auditorium in many roles, she has sung with other opera companies, and she returns even better equipped than when she left us. The voice has taken on volume, and she brought to the part several new details that met with the approval of the public. After the second act she was tendered many floral tributes over the footlights—silent tokens of appreciation of many of her admirers. The balance of the cast was uncommonly good. Moranzoni conducted another performance entirely to his credit.

SAMSON AND DELILAH, NOVEMBER 15 (MATINEE)

Saint-Saens' *Samson and Delilah* was another triumph for that wizard of the baton, Henry G. Weber. Think of a boy not yet twenty-four years of age already a leading conductor at one of the most important opera houses of the world, who has a repertory that contains all the old operas as well as modern contributions to the lyric stage! Saint-Saens' *Samson and Delilah* is not the easiest opera in the repertory, yet Weber directed it as though it were only mere child's play for him. Although his tempos were traditional, he imbued in the score a little of his own imagination and the writer who heard the opera at its world premiere in Paris at the Eden Theater and since then has witnessed performances of the masterpiece many times both in this country and abroad, cannot remember to have heard the last act done as well as under young Weber's forceful direction. True, here and there his orchestra covered the voice, but for the most part he held his orchestra down so that many passages, generally unheard, were brought to light. Weber was accorded a big reception when he came to the conductor's stand, and again at the beginning of the second and third acts.

The performance of *Samson* was homogeneously good. Each principal had been well cast and each shared in the success of the opera. The public was justly lavish in its applause and *Samson* should be repeated often this season.

MANON LESCAUT, NOVEMBER 16

Manon Lescaut was repeated with Muzio, Cortis and Rimini in the leads. Moranzoni was at the conductor's stand.

FAUST, NOVEMBER 17

The performance of Gounod's *Faust* had for the principal feature the singing and acting of Richard Bonelli in the role of Valentine. He was the star of the performance and sang with such beauty of tone, such refinement, that he may well be called a master singer. If it were only to engage Bonelli that Herbert M. Johnson journeyed last summer to Europe, the trip has been well repaid. Bonelli acted the role of Valentine as it has not been done here in many a day, probably not since the days of the giants that were brought to the Auditorium by the late Maurice Grau. Charles Hackett was *Faust*, in which he had very happy moments and others

not quite so successful. He dressed the role elegantly and acted it with good understanding. Edith Mason was a regular young German girl in the dress of Marguerite, a role in which she won her customary success. Virgilio Lazzari much prefers the role of Méphistophélès in Boito's opera than Méphistophélès in Gounod's *Faust*. He is right. Maria Claessens was excellent as *Martha*. The other roles were well handled.

MASKED BALL, NOVEMBER 18

The Masked Ball was repeated with the same cast heard recently, so well headed by Rosa Raisa and Robert Steele.

RIGOLETTO, NOVEMBER 19

Opera goes, remember the date, November 19, as an American girl made history on that night when Luella Melius made her debut in *Rigoletto* as Gilda! Seven years ago the writer asked why such a splendid singer as Luella Melius was not a member of the Chicago Opera, and since then many others have been wondering why she had to go to European theaters to disclose her worth before an American company would secure her services. Born in Appleton (Wis.), Luella Melius came to Chicago in her early teens, when she studied with Herman Devries, then leading voice teacher at the Chicago Musical College, which institution had given Mme. Melius her chance to learn music besides singing. More recently she journeyed to Europe and studied with Jean De Reszke and even more recently she sang in the leading opera houses abroad. This short biography will demonstrate to American students that difficulties can always be surmounted when one has will power and great talent.

Unheralded, Mme. Melius was presented by the Chicago Civic Opera without much preparation and came out of the ordeal with flying colors. To report her appearance truthfully, one must use superlatives. Take the way she trills, for instance. It is uncanny that a human throat can do that which ordinarily only a mechanical device can do. If it were only to hear Mme. Melius trill, the Auditorium should be packed whenever she sings, and what is here said about the Auditorium applies to the Metropolitan Opera House or any concert hall. Mme. Melius has a large voice, even in all registers; her tones are as clear as a bell and today this American woman stands in the first rank among the great coloraturas of the day. From her first utterance one quickly realized the beauty of her voice, and the ease with which she sang reflected fine schooling. After the *Caro Nome*, which was sung superbly, the audience broke into a storm of applause which continued for many minutes and which completely took its recipient by surprise, and, on the verge of tears, she motioned the conductor to proceed; which, however, Henry G. Weber refused to do, thus permitting the diva time to recover from her well understandable emotion. At the close of the act she was recalled so many times that the writer could keep no record, but then and there it was decided by an American audience that another star had been discovered in Chicago—a star of first magnitude, an artist in the best sense of the word, and a singer well worthy to be a member of the Chicago Civic Opera Company for many years to come. Mme. Melius has won her battle against fate, against intrigue; she has come through by the virtue of her art, which is today transcendent.

Two other Americans shared in the honors of the night

—Charles Hackett, who again rose to fame as the Duke, and Henry G. Weber, who directed the old Verdi score with great gusto and understanding. A very big night for American artists and a very big night for the Auditorium and the Chicago Civic Opera Company!

MARTHA, NOVEMBER 21 (MATINEE)

Flotow's tuneful *Martha*, with Mason, Schipa and Trevisan in the leads, was the bill given Saturday afternoon.

IL TROVATORE, NOVEMBER 21

The last offering of the second week was *Il Trovatore*, given at popular prices. RENE DEVRIES.

Convention of National Association of Schools

The forthcoming convention of the National Association of Schools of Music and Allied Arts bids fair to be a meeting of great importance to the schools of music in the United States. Since the foundation of the Association at its meeting in October, 1924, in Pittsburgh, its committees have been hard at work planning standards of nomenclature and standards of accomplishment for the courses offered in music by our schools and colleges, and it is expected that the report of the Commission on Curricula will be presented in conclusive shape at the meeting to be held in Chicago, November 27 and 28.

Knowing the progress that was made at the general meeting in February, 1925, and the subsequent committee meetings, one is sanguine to expect reasonably definite conclusions to be reached in this important matter at the forthcoming meeting. This decision will have far-reaching effects in making it possible for the various conservatories and colleges to understand one another's language and to co-ordinate one another's standards.

Membership in the Association will then be offered to schools and they will be classified according to the standards laid down for the various courses and credentials. The importance of the work of the Association is emphasized by the fact that it is receiving financial aid from the Carnegie Foundation of New York in connection with its survey of educational resources of the country.

The Association was organized at the instance of Charles N. Boyd, of the Pittsburgh Musical Institute; Burnet C. Tuthill, of the Cincinnati Conservatory of Music, and its president is Kenneth M. Bradley, of Bush Conservatory of Music, Chicago, who has recently been appointed Educational director of the Juilliard Foundation.

Maximilian Pilzer to Present Pupil

Among the various successes of Maximilian Pilzer, who has concentrated some of his activities in the teaching of violin, will be the appearance of one of his pupils in a violin recital before a musical society on January 19, 1926.

Of his late creative efforts the arrangements of etudes promise to become very popular among violin players. Mr. Pilzer himself is the possessor of three rare violins, an Alexander Gagliano of 1723, which he uses in his own recitals; a Francesco Rugeri, and a Nicolas Gagliano. His appearance will bring him before the public as conductor of a symphony orchestra on December 13, the details of which will be published in a coming issue.

MARJORIE HARWOOD

Soprano

Buffalo, N. Y., November 8, 1925

BRILLIANT RECITAL
BY MARJORIE HARWOOD
CHARMS AUDIENCE

Gifted Soprano Appears Here in First of Chromatic Club Series

PROGRAM OF REMARKABLE QUALITY AT PLAYHOUSE

Marjorie Harwood, soprano, New York, with Arnold Cornelissen, conductor of the Buffalo Symphony orchestra, at the piano, gave the first in a series of afternoon recitals arranged by the Chromatic club for the coming season at The Playhouse yesterday afternoon.

This highly gifted young artist has enjoyed extensive cultivation. She has made a special study of Scandinavian songs and while living in Finland appeared in many recitals. She has a handsome, dignified stage presence, and she is an intellectual singer, concerning herself with the artistic interpretation of song rather than striving for spectacular moments. She has been beautifully trained, and this was noticeable through her entire program. Her voice is one of brilliant quality, with color and big in range. She is extremely musical in feeling and sufficiently dramatic to ensure variety of mood.

Program of Unusual Character

Her program was one of unusual character, and this was another evidence of her cultivation. Her opening number, "Tu Mancavi," by Cesti, was sung with a fine repose and beauty of voice that at once established her in the favor of her audience. "La Bella Calandrina," by Jommelli, was enchanting. In songs by Hugo Wolf she revealed her schooling in German lieder, "Lebe Wohl" being a lovely offering. "Vergorbenheit" was another charming number. Her exquisite sense of the

demands of music and text made it one of the artistic efforts of the afternoon.

—Buffalo Morning Courier.

The Chromatic club opened its present season propitiously yesterday afternoon in The Playhouse, with a vocal recital, which was excellent both in the nature of the programme and its performance. The soloist was Marjorie Harwood, soprano, a Buffalonian who has enhanced her natural gift of voice by serious, intelligent study in this country and abroad.

Miss Harwood sang four songs groups, respectively in Italian, German, French and Finnish, showing admirable diction in all. The contrasting numbers *Tu mancavi*, by Cesti, and *La bella Calandrina*, by Jommelli, served to reveal the singer's ability to project varying moods and to employ many pleasing tonal colors in so doing, an ability displayed often throughout the programme. The German songs were all by Hugo Wolf. Outstanding in the list were the ingenious *Mausfallen Spruchlein*, which the audience called for a second time, and *Anacreons Grab*, this latter sung with tones of appealing pathos and richness.

The French group contained songs by Fauré and Franck, and the air of *Lia* from Debussy's *L'enfant Prodigue*. This last was one of the best offerings of the recital, tonally, interpretatively and dramatically. It was an exposition of vocal work that called for warm praise. A trio of Finnish songs by Sibelius and Palmgren, a field of literature in which Miss Harwood specialized during a several-year residence in Finland, brought the programme to a close. Gifts of flowers, and demand for repetitions and encores proved the admiration of the hearers for the singer's fine work.—Mary M. Howard in the *Buffalo Morning Express*.

The Chromatic club's season opened Saturday afternoon in the Playhouse, when Marjorie Harwood, soprano, provided the program.

Assisting was Arnold Cornelissen, accompanist.

Miss Harwood is a gifted and accomplished singer whose every musical expression is guided by intellectual understanding. Her musicianship and good taste were reflected in her admirable program of Saturday, and her discriminating audience freely expressed approval of her performance.

The soprano's voice is an organ of liquid smoothness, of even scale and excellently schooled. Further, her linguistic gifts contribute influentially to her equipment as a song interpreter. She was able to give authoritative utterance to the diversified styles of song making up her list, her program including groups of Italian, French, German and Finnish songs.

She gave an excellent accounting in the six songs of Hugo Wolf, giving an especially beautiful interpretation of the composer's "Vergorbenheit," and captivating her hearers with the "Mausfallen-Spruchlein," in which she allowed nothing of the spirit to elude her. The audience called for the repetition of the song.

The French group included Cesar Franck's exquisite "Nocturne," Fauré's "Impression Basque" and *Lia's* Air from "L'enfant Prodigue," Debussy. In the delivery of the Debussy air the singer did some distinguished singing, here allowing herself greater freedom of expression than in many of her other interpretations. Her convincing dramatic style and her attainment of an imposing climax in which vocal quality was not sacrificed, made deeply favorable impression.

The closing set was made up of songs of Sibelius and Palmgren.

The singer's praiseworthy efforts met with the reward of enthusiastic applause and beautiful flowers.

Mr. Cornelissen's accompaniments were sympathetic.—*Buffalo Evening News*.

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BOSTON

JACCHIA CONDUCTS SYMPHONY IN CHILDREN'S CONCERTS

Boston.—Agide Jacchia, conductor of the Boston Symphony "Pop" Concerts, led the Boston Orchestra in the first of its annual series of concerts for young people, November 10 and 11, in Symphony Hall. The able Italian leader had prepared an uncommonly interesting program for concerts of this character. Opening with a dramatic reading of Massenet's overture to Phedre, the band then played the melancholy allegretto from Beethoven's seventh symphony in a manner that disclosed the true greatness of the wonderful orchestra fashioned by Mr. Koussevitzky, as well as Mr. Jacchia's musically qualities in the role of conductor. There followed Berlioz' artful minuet, Will o' the Wisp, from the Damnation of Faust, hugely enjoyed by the children; Saint-Saens' familiar, The Swan, masterfully played by Jean Bedetti, thrice excellent first cellist of the orchestra, to a discreet accompaniment by the admirable young pianist, Jesus Sanroma; Tchaikowsky's sonorous Marche Slave, which received a particularly stirring performance, and, for a final number, the relatively heavy fare of Wagner's overture to Tannhauser.

Mr. Jacchia gave fresh proof of his fine gifts as a conductor. His beat is easy to follow, he has a keen sense of rhythm, and his melodic birthright as an Italian always serves him in revealing the songful elements of whatever score he interprets. Of equal importance—especially at these concerts is Mr. Jacchia's ability to impart the dramatic aspects of music in a manner that is invariably effective. The children, who filled the hall for both concerts, gave abundant evidence of their interest and appreciation, insisting, by the way, on a repetition of Mr. Bedetti's beautifully played solo. Interesting program notes were supplied by Thomas W. Surrrette.

LEGINSKA CONDUCTS LAST OF THREE CONCERTS FOR PEOPLE'S SYMPHONY

Ethel Leginska's third and last appearance as guest conductor of the People's Symphony Orchestra, took place November 15, at the Hollis St. Theater. A very large audience—the rule at these concerts—heard and applauded her as conductor in Brahms' soul-searching C minor symphony and in Wagner's ever-welcome prelude to Die Meistersinger, and as both conductor and pianist in the B flat major concerto of Beethoven. A formidable program, beset with difficulties for all concerned; and yet Miss Leginska and the valiant band surmounted these difficulties in surprisingly effective fashion. She has made strides as a conductor; and, although we are handicapped by an unexplainable distaste for women as orchestral leaders, it is only fair to report that she sensed and projected the grave beauty and exalted power of Brahms' symphony, and that the prelude to Wagner's master-piece was performed in a way that revealed its essential spirit. But it was in the concerto that Miss Leginska appeared to greatest advantage. Her playing of the piano part was marked by the technical fluency, command of shading and communicative ardor that have long been associated with her art. Equally notable was her expert handling of the orchestra while alternately playing and leading. It was quite a feat, and the audience gave the pianist-conductor a well merited ovation.

Effective was Miss Leginska at the preceding two concerts during her stay here as guest conductor. Her program for the first concert included a Mozart symphony in D major; the D Minor piano concerto of Brahms, with Lucille Oliver as soloist, and Rimsky-Korsakoff's Scheherazade. The little symphony of Mozart was tastefully read, with appropriate grace and charm. Brahms proved more

involved, somewhat taxing orchestra and conductor to an extent that made an eloquent performance by the sufficiently skilful Miss Oliver rather difficult to achieve.

For her second concert Miss Leginska chose Mendelssohn's exquisite overture to A Midsummer Night's Dream; a workmanlike, somewhat exotic symphonic poem of her own, Beyond the Fields We Know (pianist, Lucille Oliver), played for the first time in Boston; Rimsky-Korsakoff's brilliant piano concerto, with Guy Maier in the familiar role of soloist, and, for stirring final numbers, Wagner's prelude to Tristan and the overture to Tannhauser. One cannot fairly expect the same type of performance from an orchestra of sixty men which does not rehearse daily, that one hears, for example, from an endowed body like the Boston Symphony Orchestra. Nevertheless and notwithstanding, Miss Leginska's performance of the excerpts from Wagner were praiseworthy and surprisingly effective. Mr. Maier gave a musicianly and altogether brilliant performance of the concerto, winning numerous recalls.

Miss Leginska is to be commended for undertaking to conduct these three concerts without remuneration, except for enhancing her prestige as an orchestral leader. She has attracted capacity audiences, thus swelling the revenues of a most worthy organization.

CROOKS SCORES IN RECITAL

Richard Crooks, tenor, gave a recital under the management of Anita Davis-Chase, November 4, in Jordan Hall. Mr. Crooks gave manifest pleasure to a very large audience in an uncommonly interesting program. Opening with two airs from Handel, he proceeded to a group of three pieces by Brahms and then continued to songs in Russian, by Rachmaninoff and Vasilenko. His remaining numbers were drawn from Liszt, Wolf, Strauss, Elgar, Strickland, Ireland and Leoncavallo. Rarely indeed does one hear a singer of Mr. Crooks calibre. Gifted with a glorious voice of range, power and beauty, he directs it with unusual skill and musical intelligence of a high order. Although his warmth of temperament leads him occasionally into over-dramatization, he vitalizes everything and seldom fails to stir his hearers. It is indeed refreshing to hear a virile tenor. Mr. Crooks was enthusiastically applauded throughout the evening. Charles A. Baker was an able accompanist.

KATE FRISKIN IN RECITAL

Kate Friskin, pianist, gave a recital, November 3, at Jordan Hall. A well-varied program listed a Bach partita in B flat; groups of pieces from Chopin, Brahms, Debussy and Bridge; the prelude, choral and fugue of Cesar Franck, and a prelude by Rachmaninoff. Miss Friskin proved herself a sound musician who respects the composer's intentions. She has a serviceable technic, her tone is good, her phrasing that of a sensitive interpreter. Her playing is objective, but musically satisfying and interesting. Miss Friskin was heard by a warmly appreciative audience.

MARION KINGSBURY PLEASES

An interesting program of songs was given, October 31, by Marion Kingsbury, soprano, with the competent assistance of Mrs. Dudley Fitts, accompanist. Ancient airs from Perihou, Sgambati and Mozart; lieder from Schumann and Schubert; French numbers by Ravel, Grovlez and Duparc, and pieces of Blech, Arensky, Sjogren, Gibbs, Schindler, Josten and Clokey made up her list of songs. Mrs. Kingsbury renewed and deepened the favorable impression previously made here. Although most effective in pieces of gentle sentiment, she has the imagination to grasp and the ability to impart the mood of text and music in a manner that invariably wins a response from her listeners. The singer was warmly received.

CHERKASSKY GIVES PLEASURE AT SYMPHONY HALL

Shura Cherkassky, extraordinary boy pianist, returned to Boston for a recital, October 25, in Symphony Hall. In a program which included Schumann's symphonic studies, Chopin's sonata in B flat minor, a prelude and fugue of Bach, and lighter numbers. This boy is unlike most precocious children in that he is not merely talented, but really seems to have the qualities that comprise what goes for genius. His playing is not all that of a well-regulated automaton: it is the playing of one who possesses a truly musical spirit that would infallibly do justice to the form and the poetic content of whatever came to his hands. Witness his profoundly moving conception of the Chopin sonata, the subtle understanding revealed in his performance of Schumann's exacting music. Needless to add, his audience rose to him; and, be it said to young Cherkassky's credit, nothing in his manner indicated a spoiled child or affectation of any kind. Here is indeed a career worth following.

ACTIVE SEASON FOR GEBHARD

Heinrich Gebhard returned recently to Boston after a restful summer at his farm in Norfolk, Mass., and at once reopened his Steinert Building studio, where he has a large class of pupils. This season promises to be particularly active as regards concert engagements. On October 22 Mr. Gebhard gave an ensemble concert with Harrison Keller in Jordan Hall. On November 12 and 13 he appeared as soloist with the New York Philharmonic Orchestra, New York, playing Loeffler's Pagan Poem, with Mengelberg. The Middlesex Woman's Club of Lowell, Mass., will hear the pianist on December 14, while on January 5 he will give a recital at the Hotel Vendome, Boston. A concert at Wheaton College is booked for March 2. Mr. Gebhard was also heard in a chamber music concert with Mr. Keller at Springfield on November 17, and other dates with him include the MacDowell Club of Boston on December 2;

Woman's City Club, of Haverhill, Mass., on January 19; University of New Hampshire, February 10, and a second chamber music concert with Mr. Keller on February 23 at Jordan Hall, in Boston.

GOODRICH PRESENTS NEW SYMPHONY

George W. Chadwick's Elegy, a work written several years ago in commemoration of Prof. Horatio W. Parker of Yale University, was performed in Jordan Hall, November 20, by the New England Conservatory Orchestra, Wallace Goodrich conductor, in memory of Louis A. Coolidge, a vice-president of the board of trustees. This was the second occasion on which the piece has been given by the Conservatory orchestra. It was performed June 20, 1922, in memory of Samuel Carr, president of the trustees.

The Pastoral Symphony of R. Vaughan Williams, a work which has had tremendous success in England and which has been played at Norfolk, Conn., New York and Philadelphia, was presented for the first time in Boston at this conservatory concert. J. C.

NEW YORK CONCERT ANNOUNCEMENTS

- NOVEMBER 26—Boston Symphony Orchestra, evening, Carnegie Hall; Letz Quartet, evening, Aeolian Hall.
 NOVEMBER 27—Philharmonic Orchestra, afternoon, Carnegie Hall; Clara Clemens and Guy Maier, recital for young people, morning, Aeolian Hall; Hyman Rovinsky, piano recital, evening, Aeolian Hall.
 NOVEMBER 28—New York Symphony Orchestra, concert for children, morning, Carnegie Hall; Boston Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Hart House String Quartet, evening, Aeolian Hall; League of Composers, evening, Town Hall; Katherine Bacon, piano recital, afternoon, Aeolian Hall.
 NOVEMBER 29—Marie Morrissey, song recital, afternoon, Aeolian Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium.
 NOVEMBER 30—Ethel Leginska, piano recital, afternoon, Aeolian Hall; Guy Maier and Lee Pattison, evening, Aeolian Hall.
 DECEMBER 1—Philadelphia Orchestra, evening, Carnegie Hall; Harold Henry, piano recital, afternoon, Aeolian Hall; Mischa Elman Quartet, evening, Aeolian Hall.
 DECEMBER 2—Leonora Cortez, piano recital, evening, Aeolian Hall; Suzanne Kenyon, song recital, evening, Town Hall.
 DECEMBER 3—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Marica Palesti, song recital, evening, Town Hall; Artistic Mornings, piano.
 DECEMBER 4—Philharmonic Orchestra, afternoon, Carnegie Hall; New York Symphony Orchestra, evening, Carnegie Hall; Biltmore Friday Morning Musicals.
 DECEMBER 5—New York Symphony Orchestra, concert for young people, afternoon, Carnegie Hall; Carl Flesch, violin recital, afternoon, Town Hall.
 DECEMBER 6—Philharmonic Orchestra, afternoon, Carnegie Hall; Cherniavsky Trio, evening, Aeolian Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium; Charlotte Lund, opera recital, afternoon, Princess Theater.
 DECEMBER 7—Corinne Rider-Kelsey, song recital, afternoon, Aeolian Hall; Mme. Martha Atwood, song recital, evening, Aeolian Hall.
 DECEMBER 8—Anna Robenne, dance recital, evening, Carnegie Hall; Colina Wright, song recital, evening, Aeolian Hall; Jacques Jolas, violin recital, evening, Town Hall.
 DECEMBER 9—Renee Thornton, song recital, evening, Aeolian Hall; Frances Hall, piano recital, evening, Town Hall.

PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tutill, 185 Madison Ave., New York.

Philadelphia Exposition—\$3,000 for opera in English to be submitted before March 1, 1926; \$2,000 for symphony, \$2,000 for ballet, pageant or masque, \$500 for choral suite of three or four numbers, to be submitted before April 1, 1926. For further particulars address Henry S. Fry, c/o Sesqui-centennial Ass'n., Independence Hall, Philadelphia, Pa.

Hoch Conservatory of Frankfurt—2,000 marks (\$500) for a chamber music work for strings. Compositions must be submitted by December 31, to the Hoch Conservatory, Eschenheimer Landstrasse, 4, Frankfurt, Germany.

Sonzogno Publishing House—25,000 French francs for unpublished song or chansonette in dance rhythm; poem in English, French, Spanish, Italian or German. Manuscripts must be in by December 15. For further particulars address Sezione Concorso, c/o Sonzogno, via Pasquirolo 12, Milan, Italy.

Washington Rubinstein Club—\$100 for women's chorus in three parts, open to American citizens. Compositions to be submitted by December 15. Complete details may be secured from Mrs. Harvey Lee Rabbitt, 312 Cathedral Mansions Center, Washington, D. C.

Dayton Westminster Choir—Three awards, amounting to \$500 for the best a cappella compositions for chorus of mixed voices by an American composer. Contest closes May 1, 1926. Send manuscripts to Mrs. H. E. Talbot, Callahan Bank Bldg., Dayton, Ohio.

National Federation of Music Clubs—\$1,000 for symphony or symphonic poem; \$500 for choral for mixed voices; \$100, cello solo. Open to American composers. Address inquiries to Mrs. Gertrude Ross, 2273 Holly Drive, Los Angeles, Cal.

Serge Korgueff—Violin scholarship in Boston Conservatory of Music. Competition in December. Details on request. Address Prof. Serge Korgueff, c/o Boston Conservatory of Music, 250 Huntington Ave., Boston, Mass.

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Activities of the Onelli-Schofield Studio

Edgar Schofield, baritone, and Enrichetta Onelli, soprano, have received the following reports from their artist-pupils who have been appearing professionally:

Hyde Auld, baritone, has been heard in recitals in St. Catharines, in Guelph and Owen Sound. After his appearance on November 2 he returned to New York to continue his studies.

Horace Brannen, baritone, is singing in Mr. Jacques' choir at St. Paul's Church.

Allie Belle Brown and Marie Toledano, sopranos, and Ben Leavenworth, tenor, are all appearing in Meehan and Elliot's Land of Romance.

William Galpen, tenor, is in the New York company of The Student Prince.

William Kenny, tenor, is singing the part of Detloff in the Eastern company of The Student Prince, which opened in Syracuse on November 2.

Eileen Harrison de Witt, soprano, gave a concert in Englewood, N. J., on November 4.

Suzanne Kenyon, soprano, is soloist at the Holy Trinity Church. Her managers, the Culbertsons, report an unusually good season for her.

Terence Horne, the Canadian tenor, who has been soloist for the past year at the First Presbyterian Church in Morristown, N. J., has returned from his home in Calgary, where he was heard in two recitals.

Luther Mott, baritone, after teaching voice for two years in the Halifax Conservatory, Halifax, Nova Scotia, has returned to New York. He has been engaged as bass soloist in the Brick Church in East Orange. Last summer he gave a recital in Florence, Italy.

Stanley MacClelland, bass-baritone, is still a member of the Capitol Quartet.

Helen Redford was chosen by Dr. William C. Carl as one of the sopranos of the Motet choir at the First Presbyterian Church.

Naomi Peters, soprano, during the week of November 23 will sing the role of Yum-Yum in The Mikado with the Canadian Operatic Society.

Charlotte Caldwell, mezzo, is soloist in the First Science Church on Staten Island.

Harry Propst, tenor, is in the chorus of Shubert's Royal Pretender.

Marie Rorke, soprano, is on an eleven week's concert tour with the Redpath Lyceum Company.

Helen Young, contralto, is soloist in the Trinity Methodist Church on Staten Island.

Agnes Dodson, soprano, is soloist in the Moravian Church in Winston-Salem. She is also giving a number of concerts through the South.

Ernest Schofield, baritone, has charge of the vocal department in the Conservatory in Halifax, Nova Scotia, where he recently gave a successful recital.

Gray-Lhevinne Has Husky Wolf Dog

The accompanying snapshot of Gray-Lhevinne was taken at Dawson with two famous Silver Wolf dogs, the finest of



MME. GRAY-LHEVINNE,
with Rex, Skipper and their pup, Silver.

the Huskies—Skipper and Rex, and their pup in the arms of the prominent violinist. It will be noted the pup looks exactly like the parents. The mother is a famous lead dog which has brought her team in with honors more than once, and the father is one of the few great loose leaders. He goes ahead of the team and finds the trails, and when the men and team start one way and he goes off a different direction and calls to them, the men take his judgment and follow him. Skipper has saved several lives, and is the dog sent out to test the ice on the Yukon River before the teams are allowed to cross.

The perfectly marked pup was given to Gray-Lhevinne as the highest token of esteem a Klondike old-timer can show. Gray-Lhevinne won the hearts of all who saw and heard her in this isolated world of hardship.

Gray-Lhevinne carried this pup in her arms the whole three weeks' trip back from Dawson to San Francisco. It never left her stateroom on the three steamers upon which the artist sailed, and crossing the White Pass from Whitehorse, Skagway, where the railroad had to be used, the artist sat in the baggage coach with her precious pup.

Resting on the grand piano in the music room of the home of Gray-Lhevinne on San Francisco bay is a work of art made of walrus ivory, one no money could buy and which was given to the artist as a token by Alaskan admirers in the form of a racing dog team, with Skipper (the father of the Gray-Lhevinne Silver Wolf, the same dog shown above, in the lead. The workmanship on this ivory carving is flawless; one can almost see the dog's "mush on" in the snow.

A totem 175 years old, standing eleven feet tall, along with nuggets, prehistoric mastodon teeth and walrus tusks, as well as the dog, caribou horns, moose skins, otter and

beaver furs, and a white fox coat, grace the home of the artist who won the Indians and Sourdoughs.

Mme. Gray-Lhevinne is now playing in the Eastern states again.

SAN ANTONIO, TEX.

SAN ANTONIO, TEX.—Sante Lo Priore, violinist, was presented in recital, October 20, for the benefit of the Heart Association, under the joint management of Edith M. Resch and Dr. Mary King Robbie. His technic is excellent, his intonation splendid, and his tone pure. The able accompanist was David C. Garcia.

Emily Westen, of San Antonio, has been awarded the \$100 prize offered by the Tuesday Musical Club, Mrs. Eli Hertzberg, president, for a pageant written on music from the Mythological Ages to the Present Time.

The Festival Choir of Laurel Heights Methodist Church, David L. Ormesher, director, held a meeting, October 6, and elected officers. Mrs. F. L. Carson is president.

Clarence Magee was in charge of an enjoyable program following a meeting of the Woman's Club, October 7. Those who participated were: Alice Conrey Slade, Matha Czerkus, Clarence Magee, Gail Brandt and John Curry. The accompanist was Mrs. H. C. Wilson.

At the dedication of the new First Baptist Church, October 11, a program of special interest was arranged by Clarence Magee, choir director.

The juvenile department of the Tuesday Musical Club held the first meeting of the season, October 12. Mrs. A. M. Fischer is chairman, and Eloise Richey, president. Ten members gave the program, arranged by Lois Adkinson.

The San Antonio Music Teachers' Association, Alice Mayfield, president, held the first meeting of the season, October 12. It was announced that Oscar J. Fox will lead classes in theory and harmony, open to any member, the first and third Monday evenings of each month. John M. Steinfeldt gave an entertaining talk.

The Third Annual Convention of the Mexican Blue Cross was held October 12. Participants in the musical program were Maria de la Luz, Hernandez Nieto, Rosa Dominguez, Fred Langsdorf, Lillian Chaffe, Cornelia Blanks, L. Vordebaun, M. Lawler, Velma Baird, Heta Seebe, Ruth Nuhn, Eddie Martinez, Hector Carillo, Maria Magnon, J. Dolores and Francisco Hernandez. Accompanists were Mrs. Eugene Staffel and Guadalupe Martinez.

Alfonso Esparza Oteo, Mexican composer and pianist, appeared in recital, October 12, at the Incarnate Word College, assisted by Armanda Chirot, soprano; Margarita Del Rio, mezzo soprano, and Jesus Mercado, baritone.

Walter Dunham gave an organ recital on October 13, assisted by Charles Stone, tenor.

Cincinnati College String Quartet Heard

CINCINNATI, OHIO.—A notable series of concerts was inaugurated on November 4 by the Cincinnati College of Music String Quartet, composed of four leading members

of the Cincinnati Symphony Orchestra who are also members of the College of Music faculty. The program offered two numbers not heard before in Cincinnati: Malipiero's Stornelli e Ballate and a group of three short compositions known as Three Pieces, by Igor Stravinsky. One number, the latest composition by this same composer, Concertino, was given its premiere in America.

However, the most remarkable feature of this concert was the group of famous old instruments used. Emil Hermann's violin is of such quality that, when, upon rare occasions, he plays it in a symphony orchestra concert, one can distinguish its mellow singing tone above all the other instruments of the violin choir. It is a beautiful violin fashioned by Antonio Stradivarius, in Cremona, Italy, and bears the date of 1700. Ernest Pack plays upon another violin made in Cremona by an earlier master, Andre Amati, in 1560. This rare instrument has been loaned to him by Albert Mertes, who holds records proving it to be the violin of "bloody fame," so called because it was used by King Charles IX of France to play a dance tune as a signal for the slaughter of the Huguenot nobility in the St. Bartholomew Massacre. Herman Goehlich plays a viola made in 1740 by Carlo Antonio Testore. It has been little known outside of musical circles in Cincinnati that Lino Mattioli, one of the outstanding figures in the vocal teaching faculty of the Cincinnati College of Music, is a cellist of no mean ability, who from his earliest days cherished a cello made in 1690 by the famous Gianbattista Ruggeri of Cremona. This fine old instrument was willed to Mattioli by a lover of fine old instruments, and in accordance with the spirit of this patron of musical arts Mattioli has passed this wonderful cello on to another master-player, Walter Heermann, of the Cincinnati Symphony Orchestra, who now has the infinite joy of owning this remarkable instrument and playing it upon all occasions.

Another interesting innovation on this program were the analytical notes, given personally by Adolf Hahn, director of the Cincinnati College of Music, who is well versed in the lore of string music and who prefaced each number with interesting stories. The College of Music auditorium was filled to overflowing and the artists were called again and again to receive the ovation of the audience.

M. D.

AEOLIAN HALL, MON. EVE., DECEMBER 7, at 8:15

ANNOUNCING

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MME. MARTHA

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After Four Years of Operatic Success in Italy
Giuseppe Bamboschek at the Piano

Management: Haensel & Jones

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INGA JULIEVNA

Norwegian Lyric-Coloratura Soprano

Soloist With Reading Symphony Orchestra, Sunday, November 8, 1925

Ovation for Orchestra and Singer

Her singing made a big impression and many in the audience conceded it the best they have heard in solo work in this city in some time. She is blessed with a voluminous and magnificently toned voice—one that she has under perfect control at all times. . . . The Verdi aria Ah fors' è Lui was the soloist's introductory number. Here her coloratura notes stood out effectively. The manner in which she controlled the trilling was very fascinating. It is a number endeared to opera patrons and one that makes big demands upon the soloist attempting to interpret it properly because of its difficult tone range, shaded measures and the like. The audience found Mme. Julievna not lacking in this respect. . . . The Norwegian echo song, as sung by the artist, clearly emphasized what wonderful results may be attained through a perfectly trained voice. The echoing phrases were perfectly portrayed. The artist met with a fine reception at the close of these selections and was also congratulated in person by Mr. Pfeiffer from his stand for her excellent work.

In acknowledgment she sang with deep feeling the never-to-be-forgotten favorite, The Last Rose of Summer.—The Reading Eagle, November 9, 1925.

Soprano Shares Applause With Orchestra

Mme. Inga Julievna, a brilliant coloratura soprano, of Norwegian birth, was the soloist who capably assisted the orchestra in rendering a well rounded program. Her charming, tripping tones served as a pleasing contrast to the heavier symphonic numbers. . . . She gave a group of three songs, all of Scandinavian flavor, in a manner which richly deserved the prolonged and enthusiastic applause.—The Reading Times, November 9, 1925.



Kubey-Rembrandt Photo

Soloist is Artist

Mme. Julievna has a voice that in its timbre is a true soprano. In the Last Rose of Summer her voice rang clear and true, and her high tones were fine.—The Reading Tribune, November 9, 1925.

For Available Dates Apply Secretary: INGA JULIEVNA

2 West 67th Street

Trafalgar 2123

The World Famed Spanish Coloratura Soprano

ELVIRA DE HIDALGO

After her last season successes (1924-25)

with the

METROPOLITAN OPERA COMPANY

and the

CHICAGO CIVIC OPERA COMPANY

in

Lucia, Barbieri di Siviglia, Rigoletto, Lakmé
and in Concerts

Sang at

GRAND OPERA OF PARIS, April-May, 1925

(Rigoletto, Barbieri di Siviglia)

RAVINIA OPERA COMPANY, July-August, 1925

(Lucia, Barbieri di Siviglia, Lakmé, Rigoletto, Elisir d'Amore, Don Pasquale)

SAN FRANCISCO OPERA COMPANY, October, 1925

(Traviata, Barbieri di Siviglia, Martha)



This Season Mme. de Hidalgo will appear

THE METROPOLITAN OPERA COMPANY THE PHILADELPHIA CIVIC OPERA COMPANY and at DE SEGUROLA'S ARTISTIC MORNINGS

TEATRO SAN CARLO OF NAPLES, March, 1926
DE SEGUROLA HAVANA OPERA COMPANY, May-June, 1926

More Superlatives Needed to Praise L'Elisir d'Amore

We are acquiring the habit of writing in superlatives since the opening of Ravinia, and today we must again record a triumphantly successful performance, for last night's "L'Elisir d'Amore" was a perfect exhibition of the art of opera-giving, both from the managerial and the interpretative personnel.

I must employ the over-worked adjective "brilliant" in describing the entire presentation of the opera—each artist, each member of the chorus, each unit of the orchestra, seemed more than usually clever, alert, attuned to his task, with Papi, as usual, the most effective, the resourceful leader of the interpretative forces both under and across the footlights.

Elvira de Hidalgo is a perfect Adina, because she has created Adina with fidelity to its native characteristics, drawing her, not as a princess in peasant costume, but as the real village-maid, whose family is "well-to-do," drawing the portrait, as I said, with brains as well as with the deft touch of the routine and experienced actress. Her singing is equally reliable, the voice clear and of excellent carrying power, the technical execution accurate and fluent.

—HERMAN DEVRIES, in the *Chicago Evening American*.

Hidalgo Scores by Singing in "Lakmé"

Brilliant, High Voice Has an Excellent Test in the "Bell Song"

Personality is one of the great essentials in opera representation and the singer who possesses that quality has a valuable asset for the acquisition of public approval. Mme. Hidalgo, the Spanish soprano, who made her second appearance with the Chicago Civic opera last Saturday afternoon in the title role of "Lakmé," showed individuality in her portrayal of the role.

She put into its delineation a human touch and she also sang with a tone of emotional intensity—quite a different characterization from the impersonal and cool renditions that we have had from other sopranos in that role.

Mme. Hidalgo has a brilliant, high voice. Its flexibility had a good test in the "Bell Song," which was sung with a crystal tone, with purling runs and trills and with sharp, scintillating staccatos. She also put an unusually fervent quality in her singing of the lyric parts of her music. —MAURICE ROSENFELD in the *Chicago Daily News*.

Hidalgo's Lucia in particular, was captivating both to eye and ear. The role not only gave her abundant opportunities to display her extraordinary powers in coloratura work, but in the interludes between the vocal pyrotechnics provided melodic possibilities which she developed with charming sympathy and in rich tone. Then, added to this was her extremely engaging appearance and stage manner—so that altogether she proved a captivating heroine. —MARTIN STEVENS, in the *Chicago Tribune*.

Last night Donizetti's merry conceit, "Don Pasquale," was repeated with Mme. Hidalgo, giving a bright, vivacious rendering of the role of Norina. She sang her arias with much grace and lightness of approach, giving the florid embellishments with fine, clean cut, vocal technique. —*Chicago Evening Post*.



As ROSINA in the BARBER OF SEVILLE

"La Traviata" Stirs Soul of Audience

Work of De Hidalgo, Schipa and Stracciari Wins Merited Applause at the Auditorium

It was an admirable production and the Civic Auditorium, packed from floor to ceiling, echoed with enthusiastic applause. The work of De Hidalgo, Schipa and Stracciari was uniformly excellent; the smaller parts were in good hands and the chorus acquitted itself in a manner that was deserving of all praise.

De Hidalgo's Violetta was a worthy successor to her Rosina. It proved that she is no one-part actress, but a player of chameleon personality and high emotional gifts. From the first encounter of Violetta and Alfredo onwards the great house was caught by the magic of the scene.

De Hidalgo did not sing "Sempre libera" as if it were a vocal tour de force. She made it a portrayal of a phase of mind. It was the colorature of sensual abandonment, sparkling with a defiant insouciance. The audience would have enjoyed De Hidalgo's work for the sheer exquisiteness of the acting. The same thing may be said of the tense interview with Alfredo in the ballroom scene.

The death scene, alas! I was not privileged to see for the exigencies of the printing press would not allow of it. But I saw and heard enough to feel strengthened in the conviction that in Madame De Hidalgo we have an artiste of the first rank, a Violetta who will take her place in the great succession of artists who have played the role. —REDFERN MASON, in the *San Francisco Examiner*.

Schipa and Hidalgo Win in Traviata

In person a lovely embodiment of Violetta, she revealed a power of emotional acting that her Rosina had not prepared one to witness. Her scene of renunciation in the second act was vivified and made deeply moving by the intensity of her absorption in the character. With this endorsement, it was inevitable that her voice should disclose its possibilities of warmth as well as its trained skill. The crystalline brilliance of her tone took on hues of tenderness and became tinted with luscious feeling. She is not only a great coloratura, but an artist of lyric charm. —RAY C. B. BROWN, in the *San Francisco Chronicle*.

There were so many good things to regale the music lover that it is difficult to express due appreciation of all in the time and space at one's command. Madame Hidalgo made an ideal Lady Harriet. There was something that seemed to touch the heart in everything she did, and it was only with difficulty that the audience was restrained from insisting upon a repetition of "The Last Rose of Summer," which she sang, like all the rest, in splendid voice without the least affectation. —CHARLES WOODMAN, in the *San Francisco Call and Post*.

The Spanish coloratura sang the "Bell" song as though it had been written for her; with all the glittering display of facility, with a quality of enthusiasm so pervasive that it seemed to color the voice itself, with that care as to the moving line of the lyric phrase that bespeaks long and intelligent schooling. She is the most vital and vivid of the Lakmes who have sung for us heretofore. —GLENN DILLARD GUNN, in *Chicago Herald-Examiner*.

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One reason why most impresarios do not know how to treat prima donnas is because the prima donnas won't stand for it.

Now that grand opera has returned to New York for the winter, some queer persons say that they like symphony better than ever.

Now that Will Rogers is doing his act at concerts, the musical platform should soon see Babe Ruth, Red Grange and Jack Dempsey in their characteristic and popular specialties.

Do your Christmas shopping early and remember that a year's subscription to the MUSICAL COURIER makes a very acceptable Yuletide gift for a musical relative or friend.

What happens when a dramatic critic starts to write in terms of music: "The dramatic portrait of an earth woman, the composition of whose music is full of half-notes and accidentals." And now, dear Mr. Woodcote, if you would kindly send us the diagram.

Sunday (November 29) will be the one hundredth anniversary of the first performance of Italian opera in Italian in the city of New York. A special article on this subject will appear in next week's issue of the MUSICAL COURIER.

Somebody is always inventing new troubles for the Metropolitan Opera. The latest is the strike of costume tailors, not, it is said, for more money, but for the right to dictate their own personnel. There were pickets ambling about the opera house last week, a new feature in New York musical life. It is even said that the tailors will appeal for a sympathetic strike of orchestra, chorus and stage hands if they do not get a settlement.

H. L. Mencken, who is editor of the American Mercury and a great many other things that make life in America interesting, uttered a few words of wisdom the other day on folk songs in his weekly *Hiring a Hall* column in the Sunday World. "The spirituals are commonly called folk songs, and so the notion is abroad that they sprung full blown out of the folk—that they were written not by individuals but by whole groups. This is nonsense. In that sense, indeed, there is no such thing as a folk song. Folk songs are written, like all other songs, by individuals. All the folk have to do with them is to choose the ones that are to survive. Sometimes, true

enough, repetition introduces changes into them, but those changes are not important. The basic song belongs to one bard, and to him alone." These be not only words of wisdom, but also of truth.

Someone once had a good word for criticism. It was the great Gladstone, and he said: "Censure and criticism never hurt anybody. If false, they can't hurt you unless you are wanting in manly character; and, if true, they show a man his weak points and forewarn him against failure and trouble."

Phyllis Archibald, English contralto, who introduced herself so auspiciously here with the San Carlo Opera Company a short time ago and has since won distinct success as a soloist on various occasions, will sing the part of the Virgin Mary when Walter Damrosch produces the oratorio of the Children of Bethlehem by Pierné, at Christmas time. The announcement in this paper last week that she was to be soloist for the Oratorio Society at that time was an error.

Willem Van Hoogstraten, after only two weeks' rehearsal with the Portland Symphony Orchestra, astonished the public and the critics at his first concert. Said the Portland News, "A reviewer is dazed at the latent possibilities in our orchestra which Van Hoogstraten unfolded, controlled and called forth." The Morning Oregonian stated, "The Portland Symphony Orchestra played as it never had before." With this extremely good beginning Van Hoogstraten is bound to go on to the success which his efforts so well deserve.

A foreign paper reports that Richard Strauss got \$25,000 from the rich, one-armed Viennese pianist, Paul Wittgenstein, for whom he wrote his new concerto for piano (left hand only) and orchestra called *Parergon* to *Sinfonia Domestica*. If he did, he is a clever business man, for we know of another composer (not, to be sure, as famous as Richard), who has contracted to write a left-hand piece for Wittgenstein for rather less than one-third of \$25,000; and the *Parergon*, according to the critics, is scarcely worth that amount of money.

Vladimir Shavitch, conductor, and his Syracuse Symphony Orchestra, were first to introduce to this country the music of Vaughan Williams' new ballet, *Old King Cole*, played at Syracuse a few days ago. Said the critic of the Syracuse Herald: "This work, in which the old nursery tune is treated with a masterly and sophisticated skill, gave immense pleasure. It contains much that is fascinating, much that is very beautiful, and nothing that is common. A spirited performance and a most sympathetic reading—both aided in presenting the piece in its debut."

We do not know whether or not to feel flattered by a reference in *The Perennial Bachelor*, the new and much talked about novel, winner of Harper's prize contest for the present year. Maggie Campion, principal character of the book, is marketing in Wilmington, when she is attacked by sudden pain which she can hardly stand. Says Anne Parrish, the author:

"She set her teeth, feeling the sweat spring out on her upper lip. If she could just live through this second—the next—the next—"

"The pain became the center of everything, gathered all creation into itself. Streets, houses, forests, seas, the sun and sky, concentrated in that one spot of torture. Then it ebbed away, left her. She managed to get her basket over to Market Street and up the long flight of library steps, she managed to change Lily's library book."

"Each time she thought it wouldn't come again. But it was coming oftener, and it was worse. She faced it, sitting with her basket at her feet, turning over the pages of something—*THE MUSICAL COURIER*."

Thanks for the ad, Miss Parrish—though we are a little doubtful about being called "something."

After the editorial on the Juilliard Foundation (which appears upon page 30 of this issue) was written and in type, there came the announcement in Monday's papers that all five members of the so-called Advisory Committee had resigned. They were Lizzie P. Bliss, Mrs. Susan P. Dakin, Mrs. Janet Schenck, Richard Aldrich and Ernest Schelling. Miss Bliss, speaking for all, declared that she had nothing to say about the resignation. Dr. Noble, secretary of the Foundation, denied that the committee had resigned, saying that it was not possible for them to do so since they had been appointed for only one year in April, 1924, and had automatically ceased to function on April 1 of this year. Queer, isn't it, that none of the members knew that the committee had ceased to exist? Our congratulations to its members for the step they have taken. Their only mistake was in not saying their self-respect sooner by resigning a long time ago. Nobody can afford to let his name be associated with such unintelligence as appears to be characteristic of the present administration of the Juilliard Foundation.

The Copyright Law

The following excerpts are drawn from a letter addressed to the New York Times by Francis Gilbert:

"In an editorial discussion of the attitude of the National Association of Broadcasters you make the following statement:

"It is not at all likely that the Government ever will assume the task of deciding what the owner of a song or the player of an instrument shall charge."

"Strange as it may seem, the Government, through the provisions of the existing copyright law, has done just that very thing for sixteen years. Not only does the copyright law decide what the owner of a song may charge for its mechanical reproduction, but the statute compels the owner of a song (the copyright proprietor) to extend a line of credit to every one, whether or not he is entitled to such credit.

"To be specific, Section 1 of the copyright law (Act of March 4, 1909), gives to the copyright proprietor the exclusive right 'to make any arrangement for the selling of it or of the melody of it in any system of notation or any form of record in which the thought of an author may be recorded and from which it may be read or reproduced.'

"After extending the copyright protection sufficiently to protect the proprietor against the unauthorized manufacture of mechanical reproducing devices, the statute then proceeds to take away from the proprietor the right to bargain or trade with respect to the copyright thus created. The law provides:

"Provided further, and as a condition of extending the copyright control to such mechanical reproductions, that whenever the owner of a musical copyright has used or permitted or knowingly acquiesced in the use of the copyrighted work upon the parts of instruments serving to reproduce mechanically the musical work, any other person may make similar use of the copyrighted work upon the payment to the copyright proprietor of a royalty of two cents on each such part manufactured, to be paid by the manufacturer.' . . .

"This provision of the copyright law has created the following situation:

"The copyright proprietor (either the composer or the publisher) conceives or acquires a musical composition; he spends many thousands of dollars creating a popular demand. After the song has been created commercially, the copyright proprietor is faced with the necessity for making an election of its future course. If he decides to create a license to a manufacturer authorizing the manufacture of phonograph records he must file notice to that effect at the copyright office in Washington. As soon as he files such a notice any other person may also manufacture these records without express permission of the copyright proprietor, at a royalty of two cents for each such record so manufactured.

"He may be absolutely without financial standing; he may be completely unworthy of credit; his reputation may be such that his accountings for royalties are not to be relied upon; the character of the record that he manufactures may be such as to lessen the demand for the song either in sheet music or in phonograph records; but the copyright proprietor is not a free agent. He cannot stop it. The copyright proprietor must stand by absolutely helpless while the composition is being appropriated in the manufacture of phonograph records, and the manufacturer acting under the above quoted compulsory license provision does not have to report until twenty days after the end of the month during which the records were manufactured. In actual operation the copyright proprietors cannot ordinarily put accountants on the books of a manufacturer. The expense is prohibitive.

"In many cases after records have been made by a manufacturer and legal proceedings have been commenced to compel the furnishing of sworn reports in compliance with the act, and time and money have been spent in order to protect the minimum rights granted to the copyright proprietor by the act, a decree of the court has been obtained, followed in many cases by the bankruptcy of the manufacturer against whom the decree was granted.

"It seems to me that the copyright act should insure the copyright proprietor the right to bargain with respect to his literary or musical property, without restriction or limitation."

VARIATIONS

By the Editor-in-Chief

"Is not opera in English very often opera in gibberish so far as the audience is concerned?" asks a correspondent from Lima, Ohio, and continues: "I remember that the late and lamented David Bispham (himself an ardent champion of singing in English) once wrote that, 'if an opera, not too familiar to the public, and presumably French or German, were rendered in Japanese, not a dozen in the audience would be aware of it. It is well known that the chorus of many a grand opera is sung in one language while the principals are singing in another.' As yet this sort of a performance has given no aggressive signs of disturbing our music loving patrons of the opera."

A celebrated tenor told us of an evening at the Metropolitan when he was singing in Italian and used one beautiful phrase in the duet to convey to his partner the words: "There's a devil—tra la la—of a—a—devil of a draft here—tra la la." "Ah—ah—yes," answered the soprano, on the two high notes which ended the duet, and the thunderous applause of the unsuspecting and enchanted audience stopped further vocal conversation.

Symphony concerts without a symphony are frequent occurrences these days and sometimes excellent programs are the result. We do not know who started the fashion. Recent examples were the November 13 and 14 concerts of the Cincinnati Orchestra under Reiner, and the November 20 and 21 concerts of the Philadelphia orchestra under Stokowski, respectively as follows:

Suite in D major, No. 3.....Bach
Violin Concerto, A major.....Mozart
(Soloist: Carl Flesch)
"Till Eulenspiegel's Merry Pranks," Op. 28.....Richard Strauss
"Money Musk" (A Country Dance-Tune).....Leo Sowerby
(First Time at these Concerts)
"Catalonia," Suite No. 1.....Albeniz
Prelude to Act III, "Lohengrin".....Wagner
Violin Concerto.....Brahms
(Soloist: Thaddeus Rich)
The Enchanted Isle, Symphonic Poem for Harp
and Orchestra.....Salzedo
(Harp Solo: Carlos Salzedo)
L'Oiseau de Feu.....Stravinsky

The Children's Bureau of the United States Department of Labor reports that it examined 600,000 babies last year. That would be difficult to do in Russia, where nearly all the infants are away most of the time at their violin lessons.

One agrees with Olin Downes, of the Times, who says that Cornelius' Barber of Bagdad would be an excellent opera to give in English. Also that other barber, from Seville, and Donizetti's The Elixir of Love. And may Otto H. Kahn have mercy on our soul for suggesting it.

A pianist of our acquaintance said of a critic who took him to task: "I wish he were a piano and I could play the last movement of the Tchaikowsky concerto on him."

Arthur Hartmann was one of a small group of artists invited to one of the Tollefsen Sunday night informal jollifications recently held in their home in Brooklyn, near Prospect Park, and upon asking how he could best locate the place received explicit directions in a letter from Carl Tollefsen. The rest is reported by him as follows:

About 10 p. m. the Tollefsen telephone rang.
C. T. "Mr. Tollefsen speaking."
A. H. "This is Hartmann."
C. T. "Where the h— are you?"
A. H. "Damfino."
C. T. "Didnteyh get my directions?"
A. H. "Sure—I got off at Prospect Park Plaza but a letter-carrier told me to go back to the Subway and take a car uptown to President Street Station."
C. T. "Wasn't that what I told you not to do?"
A. H. "Maybe you did. You didn't expect me to read all that volume you wrote, did you? And besides, I thought a letter-carrier would know."
C. T. "Where are you now?"
A. H. (After due reflection) "Rogers Avenue and President Street."
C. T. "Stand on the corner, pace up and down like Hamlet soliloquizing, and we will call for you in the car."
"And so finally arrived Hartmann, the explorer of Brooklyn, and later with Percy Such, cellist, Samuel Lifschey, violist, and Carl Tollefsen, violinist, a pleasant musical evening progressed into the wee morning hours."

From Karl Kitchen's Evening World daily column of good anecdotes: "As nearly everyone knows, Irene Franklin, the vaudeville chanteuse, is a bride of a few months, having married Jerry Jarnagin,

composer and pianist, last July. Miss Franklin's first husband, Burton Green, was also a composer and ivory tickler. As she admits: 'I seem to be fatal to musicians. Heaven help the New York Symphony if I ever meet them in a body.'"

One of the editors of the MUSICAL COURIER took occasion recently to visit a certain prison—merely as a dilettante, of course. The inquiring scribe asked to be allowed to look over the register, and found that the prison harbored 1,192 criminals, of whom fifty-three were women. There were lawyers, doctors, ministers, school teachers, and many other professionals among the inmates, but not one musician. We offer this information for the use of music clubs when next they debate that favorite subject: The Influence of Music. However, it should be remembered by the debaters (and mention might be made of the fact) that there are certain forms of kleptomania which the law does not reach, notably comic opera composing, popular songs and musical comedy.

Epitaph: Here lies the press-agent, as usual.

John Galsworthy, the English author, has just arrived in America, "but not to lecture," he reassures us. He lectured just before he left the other shore, and one of the things he said was: "In these days our personalities are controlled by our glands. If we have too much pituitary we are artists; too much thyroid, moralists—or vice versa."

Someone has calculated that Mozart dedicated 33 of his works to women; Beethoven, 35; Schubert, 13; Schumann, 36; Mendelssohn, 12; Chopin, 39; Weber, 24. That makes 192 women to whom musical masterpieces have been dedicated by seven composers, or 27 3-7 for each composer. Those boys evidently had time for much beside writing music.

A young vocal student visited many teachers before making a permanent selection—and then he decided not to study singing at all. Asked the reason for

his decision, he said: "I have come to the conclusion that the trouble with my voice lies in the water jacket; it does not get motion enough; and, besides, the coppers are rusty and the spark plug squeaks, which prevents contact either with the spiral nebula or the Adam's apple. Of course, I have therefore come to the conclusion that for lyric work my voice is too mucilaginous, and I would have to be satisfied merely with diaphragmatic indications and al fresco bulbs. I feel terribly about it, but God knows best."

Anything is likely to happen these days. We saw an opera singer at a piano recital last week. And from the lively music column of the Kansas City Star comes this astounding information: "Reinald Werrenrath, with a breadth of mind not always characteristic of musicians or those who deal with them, reports the continued progress of John Charles Thomas in Belgium. Mr. Thomas is working like a Trojan, says Werrenrath, and will 'sweep the country' when he returns to America. Werry even went further and paid the other baritone a high compliment of the sort that involves personalities and hence cannot be quoted."

A small barnstorming company is doing King Lear this winter on the Western circuit. Of the gentleman who is acting the mad monarch, a cowboy critic said not long ago: "He played the King as though in fear each moment that someone else would play the ace."

One certain way to become a cynic is to hear a singing teacher tell how he restored the voice of a pupil which a rival pedagogue had ruined.

Once upon a time there was an orchestral composer named Richard Strauss.

Maurice Halperson, of the Staats-Zeitung, now is a musical editor (of the Musical Advance) and we extend our deepest sympathy and most heartfelt condolences. Mr. Halperson was a man generally respected and beloved, and his cheery smile, unfailing good nature, and witty pleasantries will be greatly missed in musical circles. The catastrophe was totally unexpected and leaves his friends and colleagues inconsolable. O, Tempora, O, Maurice.

LEONARD LIEBLING.

TUNING-IN WITH EUROPE

Those innocents in whose minds Venice is still connected with moonlight and romance must be most severely warned, before visiting that Mecca of Honeymooners, not to allow their emotions too free a rein. Especially those cultured individuals whose mind reverts to Casanova and eighteenth century accounts of Venetian carnivals should be instructed that contemporary Italy does not "hold" with the manners of its past. In other words, don't kiss your girl al fresco, as it were, even if you should be overcome by the beauty of the Venetian night. A young Viennese music critic—a modest and shy individual, as we remember—paid for this offense, committed on the lonely and dusky deck of a Lagoon steamer—with eight days in prison, chained (literally) twenty-four hours without food or water, and other more or less mild forms of torture. This little incident, now the subject of diplomatic exchanges, is likely to make the International Music Festival more memorable than any of its other discordant notes.

Alexander Glazounov, who recently completed a festival cantata for the 200th anniversary of the Russian Academy of Sciences, celebrated his sixtieth birthday, evidently in good health and comfort. In honor of the event an entire concert of the Leningrad Philharmonic will shortly be devoted to the works of Glazounov, who already enjoys the title of "artist of the republic" together with a pension from the Soviet state.

Speaking of Russia, our violinistic friend, Joseph Szigeti, postcards from somewhere between Kharkoff to Kieff that he has just given his eighth concert in the first-named city this year. Also he disagrees with the information relayed in this column that "popular art, the glittering display of the virtuoso" is what wins in Russia today. "My programs, for instance," he continues, consist mostly of Bach (one work in each concert), Mozart, Brahms, Vitali, Handel, intimate things like the Schubert sonatina, etc." The fact of my returning for the fourth time in eighteen months is sufficient proof that it is possible to win with serious programs." Glad to hear it; and

here's hoping that you'll find the same in the U. S. A.!

Ernest Ansermet, back from his second symphonic adventure in Buenos Aires (I gave an account of the first in this column some time ago), writes that while not all the expected subventions have materialized, there has been some artistic progress over the year before, and "we always have *la salle pleine*"—a full house. That's the trump hand—in the musical game.

Respighi's nightingale, in the Pines of Rome, is a disappointment in every way. Birdsong is not music, as its juxtaposition with real music proves. A nightingale heard in nature is music only in association with the sounds and the beauties of nature; next to the instruments of the orchestra it is noise. As an atmospheric touch, relying upon the association of ideas, it is ineffective, for while we hear the nightingale we see—a gramophone (and hear that, too). At the Leeds performance the most comic touch, to me, was the gramophone operator, in full dress, nervously preoccupied with his machine and, at the end, rising with the orchestra men to acknowledge applause.

Arnold Schönberg, it seems, has accepted the post left vacant by the death of Busoni in Berlin. Thus he becomes a senator of the Prussian Academy, and, with Georg Schumann and Hans Pfitzner, the highest ranking professor of composition in the German capital, where before and during the war he spent perhaps the hardest years of his career. It is no doubt due to the wisdom of the younger, progressive men in the post-revolutionary Prussian ministry of arts, especially Kestenberg, that the once notoriously reactionary Berlin can thus venture to recognize a leader of modernism, and incidentally repay a heavy debt of neglect. It would not be surprising to see Schönberg drawing to Berlin young talents who might otherwise have gone to quite a different place.

Thus the Musical News and Herald, in taking issue with Eugene Goossens on musical conditions in England: "Our biggest error is that we are not equipped to assimilate more than a few musicians of the ability of Mr. Goossens, and that is to be deplored. But we are in no hurry to see a change from the amateur basis of our music to the worship of the 'star,' especially when we remember some of the 'stars' worshipped in the land of the almighty boost." Take that, America! C. S.

THE PATHETIC JUILLIARD

One of the most pathetic sights of the American musical world today, probably the *most* pathetic sight, is the Juilliard Foundation—that eleemosynary institution so beautifully housed in a palatial mansion in the most fashionable section of New York. The pathos arises in thinking of the munificent testator, the late August Juilliard—what magnificent, broad, far-seeing ideas he had about the advancement of music in general in America, and to what have his plans come!

The net result is that about one hundred young Americans are being given free music lessons by a faculty some members of which are excellent and others not. Pupils, who undoubtedly represent talent, for they are chosen after a strict competitive examination, are taken away from the teachers who have developed this talent for years and assigned arbitrarily to various members of the teaching staff. We know of one young person who, holding a degree in music from the music department of one of the country's well known universities, accepted a scholarship and came to New York, hoping to do some finishing work in voice with Mme. Sembrich, and was assigned to—Paul Reimers. Now we have heard Mr. Reimers sing and we have heard the pupil sing.

We are interested, too, in reckoning what the services of a teacher are valued at by the Juilliard Foundation. Assuming that the scholarships are not reckoned at over \$1,000 and that the pupil receives about sixty half hour lessons in the course of the school year (in both of which cases we are quoting figures favorable to the Foundation), it works out at nearly \$17 a lesson. If that is paid to some teachers, there are others then who ought to get \$100 a half hour.

Another point. A considerable portion of the pupils at the Juilliard can well afford to pay for their musical education. Why should they be given free lessons? Is this not unfair competition with privately owned music schools throughout the country, which offer by all means as good instruction as is to be found at the Juilliard, and with individual teachers of good standing as well? On the other hand, there are many pupils to whom the scholarships are a great financial relief, but who cannot afford to live here while studying at the Juilliard except in the most inexpensive way, improperly lodged and improperly fed for those who should be free to devote their whole energy and thought to study. We have had a number of pupils come in here begging us to direct them to some part-time employment which would enable them to earn enough to live in New York while studying, and this has been the experience of other music papers and individuals. The Foundation does not provide a cent for the maintenance of its scholars. In fact, it does not give them a cent in any way, merely crediting them with the book value (liberally reckoned) of their tuition.

There are many other points about the Juilliard which we might go into at length, but will save for another time. What we never have been able to understand is, why business men and financiers, such as those on the board of trustees on the Juilliard Foundation, should act differently when it comes to questions of the fine arts than in handling their own business. This same board of trustees, if about to establish, say, a new branch office for a bank, would certainly look around for a man familiar with finance and with a thorough knowledge of banking to direct that branch. Why they should have thought that a gentleman who was perfectly acceptable as a clergyman and as the president of a small college in the South, but who had little if any knowledge of music or musical affairs, would make a good director for the most heavily endowed musical institution in existence, is beyond our comprehension.

NEW STAR PROCLAIMED

Since Chicago launched Galli-Curci, it has been looking for a chance to discover another star, and, according to the notices in the papers last Friday, has done so. This time, fortunately, it is an American artist, Luella Melius, who made her debut with the Chicago Opera the evening before as Gilda in Rigoletto. Glenn Dillard Gunn (Herald and Examiner) said: "Appearing in the role in which Galli-Curci scored her sensational success eight years ago, she duplicated that event in all that pertained to the public's demonstration of enthusiasm. She has everything that her famous predecessor had." Edward Moore wrote: "Mme. Melius is a quite astonishing coloratura singer. Her trill is something to marvel at for its accuracy and quality." Herman Devries (American) stated: "I have never in all my life heard a more exquisite, a more remarkable trill in any human voice. It has the fleetness, the accuracy, and the quality of a Heifetz or a Kreisler trill. Her coloratura is a veritable cascade of beauty

—and the quality of this soprano is very pure, clear, fresh and astonishingly girlish." Maurice Rosenfeld (Daily News) commented: "Mme. Melius scored one of the most sensational successes that has been recorded with the Chicago Civic Opera Company since its organization." A chance to hear her in New York will be awaited with much expectancy.

MISS GORDON WRITES

The MUSICAL COURIER has received the following self explanatory letter from Jeanne Gordon of the Metropolitan Opera:

As the editorial in the November 12 issue of the MUSICAL COURIER, headed "Disappointing," is unsigned, I am writing the editorial department for correction as to its letter and implication. I gave no interview either verbally or in writing. My non-appearance on the opening night of the opera was due entirely to overwork brought on by my own desire to accomplish an increased repertory. The director was in no way responsible for that. All through my career he has encouraged me and accorded me the kindest treatment, and I regret exceedingly any false impression that may have been caused.

(Signed) JEANNE GORDON.

MUSICAL COURIER READERS

Papalardo Condemns Laziness

To the Musical Courier:

No article has struck at the very root of existing conditions in the singing field of musical activities as has the statement in last week's issue of the MUSICAL COURIER, by Mr. Hageman. Mr. Hageman speaks especially of the operatic field, and of the unwillingness of students to get down to work. He gives as a possible reason for this apathy the feeling that seems to exist among students—that there is no opportunity anyway, so "What's the Use?"

I agree with him in this matter. Why, ten or twelve years ago this "What's the use?" apathy simply did not exist among voice students. They studied and worked harder and more consistently, aiming at an operatic goal that was far more visionary then than it is to-day.

If there is anything lacking it is not opportunity, but lack of thoroughly equipped operatic students. Any manager desiring to launch a new opera company to-day finds himself handicapped by lack of material, especially if he would use new singers, singers ready with their roles. This is a fact and it is nobody's fault but the students'.

How many of you voice students, you who desire to sing in opera, could make a creditable audition before an impresario to-morrow? How many of you can sing through an entire role in an operatic performance and live up to the standards of your predecessors?

Do you expect the manager to prepare you? Do you expect to get ready after the opportunity has presented itself? Bear in mind, too, at this point, that previous experience is not necessary to make an operatic debut if you have had the proper operatic training and preparation—if you are, in short, a finished operatic student.

I repeat, there is more opportunity in the field of opera for the American singer now than there was years ago. Besides, the established, "big" companies, the Metropolitan, the Chicago, and the touring San Carlo, there are springing up in greater numbers every year, in the West, the South, and here in the East, a number of well founded civic opera companies. But a few years from now and these companies will be as indispensable in their various localities as the symphony orchestras that occupy such a special place in the hearts of American music lovers. There will then be plenty of opportunity for the well equipped student-artist, and in view of this growing demand I can state with authority that the young singer is not arming to meet it!

Even the Metropolitan Opera Company, the ultimate goal of the supreme artist, will welcome the singer "with the goods." And she will not have to change her name to a foreign sounding one to get a hearing or a contract either. But she must "have the goods."

Now just what do I mean by that? Voice—an exceptional voice, coupled with personality—just this? No. I mean much more. I mean the young singer with voice, with personality, plus a thorough preparation for opera. I mean the student who, besides her vocal and intellectual gifts, knows her roles according to the operatic traditions, which embrace a particular style of singing together with training in the dramatic expression required by each role. For this operatic student, opportunity waits with open arms. We have had several striking examples recently that more than prove what I say.

It is idle for the average vocal student to expect big opportunities so long as her artistic perspective remains what it is to-day, so long as her general equipment consists of a half-trained voice, a few unimportant concert appearances to her credit, a few church positions and a repertory that includes several more or less badly prepared operatic arias.

Neither managers nor the public have patience with the artistic trifler, or the talented student who will not get to work and give herself time to prepare for her career in a serious manner under operatic masters.

Enthusiasm and a capacity for hard work are indispensable to the operatic aspirant. She must be guided by common sense and plan her steps beforehand.

I challenge you, students of singing! Get to work in earnest, equip yourselves for opera—if Opera is your goal—and you will not look in vain for opportunity! There is a use!

(Signed) ARTURO PAPALARDO.

New York, November 19, 1925.

Kansas Composers Offered Prizes

The third biennial competition for Kansas composers is announced by the Kansas Federation of Music Clubs. Prize compositions are given public renditions at the Biennial Festivals of the Federation. In former competitions the following composers won prizes: C. S. Skilton, Hagbard

HOW THEY LOOKED THEN



RICHARD CZERWONKY.

This picture came in labelled "Richard Czerwonky at the age of three," though the chances are that the guesser missed it by something like five years. However, this doesn't alter the fact that Mr. Czerwonky is a fine violinist; that he was for several years concert master of the Minneapolis Symphony, and is now one of the foremost teachers of the Rush Conservatory, Chicago.

Brace, Walter Hawkinson, Ralph Roth, Henry Stearns and Louis Rowland. The next festival will be held at Independence, Kansas, in March, 1926. The competition is open to American citizens who are residents of Kansas. The following prizes are offered: Suite for organ, \$75; chorus for mixed voices, \$50; duet for women's voices, \$50.

"Schipa's Art Challenges Kahn's Statement"

Tito Schipa in his latest New York concert, with the vast auditorium and stage of Carnegie Hall packed with people of several nationalities, sang songs in five languages. One of these was German. The critic of the New York Times said in his review of the concert next morning: "His lyric diction in Schubert's Du Bist die Ruh challenged even Otto H. Kahn's statement as to Italian stars attempting German. Each syllable fell pearl-like on the ear. In the same composer's Hark, Hark the Lark Schipa was equally happy with Shakespeare's English verses."

"What is your secret in getting languages so perfectly?" was the question put to Schipa.

"Vocal exercises," he answered, laughing.

"But this is no joke," was the retort.

"I am not joking," he replied, instantly serious. "You see, it is this way: 'When I was studying as a boy with Gerunda, the famous master of bel canto, he kept me singing exercises and nothing else for three whole years. I had to concentrate mind and ear on every tone. If a single tone was wrong, I had to repeat it until it was correct.'

"Mind and ear were working together on single tones, day after day, for three whole years. It cost me many weary hours, many a headache. But I was learning more than the tones I had to practice, though I did not know it then."

"When I began to study foreign languages, French, Spanish, English, German, I found that the acute listening I had done to master single tones, was exactly what I had to do in mastering the enunciation of single words. That is why I said vocal exercises did it. It is a very simple thing." And with that Schipa dismissed the subject.

But the critic of the New York Times did not dismiss it as "A simple thing," saying later in that same review: "Mr. Schipa succeeded as few operatic singers have done in compassing not only so many languages, but also their divergent musical styles, from popular lyric to classic lieder and oratorio."

OBITUARY

Emmeline de Lamothe-Christin

Emmeline de Lamothe-Christin, contralto, who lately died in Montreal, was in her day a popular concert and church singer in Canada. She was born in Montreal about seventy-five years ago and after her early education went abroad to study. She had many concert tours in Canada and in the United States, and for over fifteen years resided in California where she sang at concerts and also taught.

Emily Victoria Clerk

Emily Victoria Clerk, widow of Dr. Hermenegilde Jeannotte, died in Montreal on November 1. Mrs. Jeannotte was the mother of Clerk Jeannotte, vocal teacher, of New York City. A. M. Clerk, choir leader at the Church of St. Louis de France, is a brother of the late Mrs. Jeannotte.

Friedrich Roesch

BERLIN.—Dr. Friedrich Roesch died here on October 29 at the age of sixty-two. A prominent personality in German musical life, he was chairman of the General German Music Society (founded by Liszt); founder and director of the German Composers' Union, which exacted performance fees on works of German composers, notably those of Strauss; and representative of the German Musicians in the Federal Economic Council. German musical life loses in him one of its ablest organizers.

C. T.

METROPOLITAN OPERA

FALSTAFF, NOVEMBER 14 (AFTERNOON)

Falstaff, the opera which last spring made Lawrence Tibbett famous overnight, was given its first performance at the Metropolitan this season at the Saturday matinee. Again the young baritone was given prolonged applause after his remarkable presentation of the Monologue. Mr. Tibbett undeniably is the possessor of a naturally fine baritone voice which has been exceedingly well trained, and his acting is decidedly realistic. He lives the role of Ford, the wealthy burgher who for a time doubts the faithfulness of his charming young wife—on this occasion Lucrezia Bori. Miss Bori was in excellent voice; she injected the correct touch of humor into her role, and her costumes were striking, she thereby giving pleasure to the eye as well as to the ear during her entire performance. Antonio Scotti, always an asset to any cast, gave his usual well thought-out and artistic performance to the bulky and love-sick Falstaff. Plenty of comedy was provided by Giordano Patrineri and Adamo Didur in the roles of Falstaff's servants. In fact, everyone entered into the spirit of the performance and acted with telling effect. Angelo Bada (Dr. Caius), Marion Telva (a splendid Dame Quickly) and Kathleen Howard (Mistress Page) all aided in making the cast a well-rounded and effective one.

The scenic effects in the second scene of the last act were especially fine. The orchestra, under the direction of Tullio Serafin, played exceptionally well.

LOHENGRIN, NOVEMBER 14.

Lohengrin was given on Saturday night before a capacity audience, the principal roles being sung by Marcella Roeseler as Elsa, Julia Claussen as Ortrude, Curt Taucher in the title role, Clarence Whitehill as Telramund, and Paul Bender as King Henry. Mme. Roeseler sang with striking effect, her voice being in fine condition. Moreover, she acted well and looked attractive. Mr. Whitehill repeated his polished essay of one of his best roles, lending his sterling voice and customary artistry to the part, while Mme. Claussen came in for her share of the evening's honors. Bodanzky was at the conductor's stand.

SUNDAY NIGHT CONCERT

It was Wagner-Verdi Night at the Metropolitan on Sunday, those appearing including Rosa Ponselle, Marcella Roeseler, Jean Ruth and Charlotte Ryan, sopranos; Henrietta Wakefield, contralto; and Mario Basiola, Millo Pico and Gustav Schuetzendorf, baritones. Mr. Basiola scored a fine success with his singing of the popular Eri tu, from Un Ballo in Maschera, as did Miss Roeseler, who immediately followed, with the beautiful prelude and love death from Tristan and Isolde, sung extremely well. One of the biggest successes of the evening was earned by Miss Ponselle with the D'Amor sull'ali rosee aria from Trovatore, which revealed to perfection the beauty and power of her magnificent organ. Later she was heard with equal favor in the Ernani Involami aria from Ernani. The orchestra, under Bambooschek, supplied its several numbers creditably indeed.

DER BARBIER VON BAGDAD AND L'HEURE ESPAGNOLE, NOVEMBER 16

Der Barbier Von Bagdad and L'Heure Espagnole, two of this season's novelties at the Metropolitan, were given another performance on the evening of November 16. The casts and conductors were the same as heard previously and reviewed at length in the MUSICAL COURIER for November 12.

TOSCA, NOVEMBER 17

Jeritza, Scotti and Martinelli, the stellar triumvirate, scored in Tosca before a large and brilliant audience in the Brooklyn Academy of Music, on November 17. Needless to say the hearers found many opportunities to give vent to their enthusiasm, and they showered Mme. Jeritza with unrestrained applause. Her singing and acting were delightful, and she brought a touch of beauty to the character of Tosca, sometimes found lacking. Scotti, the incomparable Scarpia, was as always the great artist. His acting was superb, and it gave the audience a tremendous thrill. Martinelli's Mario was what might be expected from an artist of his rank. His singing was particularly effective in the last act. The rest of the cast was entirely satisfactory, and the orchestra, under the skillful direction of Serafin, left nothing to be desired.

PELLEAS ET MELISANDE, NOVEMBER 18

Much to the surprise of all concerned, Pelleas et Melisande drew another nearly capacity audience to the Metropolitan on November 18. There was another performance of it with the familiar cast, Lucrezia Bori, a delicate and sympathetic Melisande; Edward Johnson, "the perfect lover," as Pelleas, and Clarence Whitehill giving his magnificent portrayal of Golaud. For the first time this opera had an impromptu chorus of stage hands, suddenly revealed by the unexpected raising of the curtain. Wiser than some choruses they refrained from singing, contenting themselves with dashing madly into the wings.

AIDA, NOVEMBER 19

Verdi's popular opera Aida was again presented, November 19, with Elisabeth Rethberg in the title role. She was in glorious voice, her singing and acting being of unusual artistry and merit. Margaret Matzenauer was a most satisfying Amneris, a role well suited to her and one in which she enjoyed many triumphs. Vittorio Fullin (American debut), appearing as Radames, suffered from nervousness and for this reason judgment should be deferred until a later date; his opening aria, Celeste Aida, was rendered with noticeable effort, and although he somewhat warmed up later in the evening, his voice at all times showed traces of harshness. A word of especial praise is due Phradie Wells for her clear singing. Others in the cast were Gustafson, Mardones, Danise and Patrineri. The incidental dances by Florence Rudolph and Corp de Ballet (arranged by Rosina Galli) were much enjoyed. Serafin conducted sympathetically.

TANNHAUSER, NOVEMBER 20

Tannhäuser was presented on November 20. This is the second time during the present season that Mme. Jeritza has been heard as Elisabeth, Francis Paralta and Curt

Taucher, as Venus and Tannhäuser, with Louise Hunter again as the shepherd. Others in the splendid cast are Bender, Whitehill, Wolke, Bloch, and Meader. Bodanzky conducted. It was an exceedingly interesting performance and attracted a full house.

[Later operas of the week will be reviewed in the next issue.]

PHILADELPHIA, PA.

PHILADELPHIA, PA.—The program presented by the Philadelphia Orchestra at the concerts of November 6 and 7, and also at the second of the Monday evening series, November 9, opened with the attractive trio of excerpts from La Damnation de Faust, by Berlioz-Menet des Follets, Danse des Sylphes and Marche Hongroise. The daintiness of the first two was an interesting contrast to the martial power of the third. The audience was much pleased. The second number was Loeffler's La Mort de Tintagiles, originally composed for orchestra and a pair of violes d'amour, but later re-written, eliminating one viole d'amour. It is a strong, somber composition, befitting the moods of the sad drama which inspired it. Dr. Stokowski gave it an excellent reading and Thaddeus Rich played the solo part in a masterly way. The tone of the ancient instrument was especially adapted to the music and Dr. Rich received enthusiastic applause. Tchaikowsky's fourth symphony held the final place on the program. The dreary hopelessness of the first two movements, brightened by the fantastic lightness of the third (Pizzicato), led up to the hopeful outlook of the last (Allegro con fuoco). Dr. Stokowski and his men gave a splendid performance of this masterpiece.

CHAMBER MUSIC ASSOCIATION

The Chamber Music Association opened its season on November 8, in the Bellevue-Stratford, with a concert by the New York String Quartet. The opening number was a quartet in E minor, From My Life, by Smetana. This was interesting in its amazing tricks of counterpoint and accent with an occasional appealing melody. The largo was especially attractive. Five numbers by Erwin Schuloff represented the ultra modern type, followed by the Beethoven quartet in F major, well played by the quartet, and hugely enjoyed by the audience.

MUSIC CLUB

The Philadelphia Music Club opened its season with an excellent program in the Bellevue-Stratford, November 10. The String Ensemble—Florence Heanle and Helen Rowley, violinists; Emma Rous and Dorothy Power, harpists, and Nelle Walther, cellist—opened the program with two attractive numbers. Dr. John B. Becker, tenor, was heard pleasingly in three songs, accompanied by Arthur E. Hice at the piano. Rosetta Samuel French (who won the 1925 Philadelphia Music Club Contest, Pennsylvania State Contest, Liberty District Contest, and second prize in the National Contest), played several selections excellently. Another prize winner followed, Kathryn E. Noll, who, after winning three lesser contests, was elected the winner at the National Contest of Federated Music Clubs in Portland last June. Her beautiful contralto voice was greatly enjoyed in four solos. Arthur Hice accompanied with his usual skill. Effie Irene Hubbard, cellist, displayed excellent musicianship in her playing of Variations Symphoniques by Boellmann. She had the clever assistance of Agnes Clune Quinlan as accompanist. The Majestic Quartet—Herman Gatter, Horace Entriiken Edwyn Rorke and Paul Towner—with Eleanor Fields at the piano, gave four pleasing numbers. The second part of the program was devoted to The Gypsy's Romance, portrayed by Sara D. Ferris (graduate of the Denishawn School of Dancing), and her pupils. It was beautifully done and delightful to witness. Following the program, there was a reception and tea in honor of the president, Mrs. Edwin A. Watrous. M. M. C.

Grace Leslie Wins New Favor in Boston

On November 18, Grace Leslie, contralto, was soloist with the Apollo Club of Boston, upon which occasion she was most enthusiastically received. All the critics reviewed her singing with more than passing favor. For instance, the critic, "P. R.," of the Globe, said as follows:

"The soloist, Grace Leslie, again proved herself a contralto blest with a fine voice, a pleasing personality and an admirable command of both the technic of singing and the art of music. The audience was to all appearances unusually well pleased with her performance of a dramatic scene from Meyerbeer's Prophet and a group of songs. She added the Habanera from Carmen and Believe Me, if All Those Endearing Young Charms, and repeated one of her shorter numbers. She also sang an incidental solo in a Rhapsody by Brahms, which was more important than the choral portion of the number. For one listener Mrs. Leslie's sing-

I SEE THAT—

Luella Melius was pronounced a new star following her debut with the Chicago Opera last Thursday. The wedding of Quena Mario and Wilfrid Pelletier, both of the Metropolitan, was announced for November 23. Willem Van Hoogstraten is a decided success in his new post as conductor of the Portland Symphony. George Schneevogt has been awarded the Commander's Cross of St. Olaf Order by the King of Norway. Ernest Davis was featured on last month's Edison record bulletin. Frederic Baer will appear seven times with the New York Symphony Orchestra. The National Association of Organists gave a reception and supper for the Dayton Westminster Choir. Presidents of various clubs were guests at the Brooklyn Morning Choral reception of November 13. Anna Robenne will give New York what is said to be its first waltz dance recital on December 8. Mary Lewis, Marguerite D'Alvarez, and Fernand Francell will be the soloists at The Plaza Artistic Morning, December 3.

NEWS FLASHES

Godowsky Plays in Athens

(Special Cable to the MUSICAL COURIER.)

Athens, Greece.—Leopold Godowsky has given three concerts here. Besides winning artistic success unprecedented in the annals of pianism in Athens, he attracted each time an audience which bought out the house to the last seat. C.

Carl D. Kinsey a Grandfather

(Telegram to the MUSICAL COURIER.)

Chicago.—Carl D. Kinsey, Second, was born in this city at 10:30 A.M. Sunday, November 22. The newcomer is the son of Mr. and Mrs. Myron W. Kinsey, thus making a grandfather of Carl D. Kinsey, first. Mother, son, father and grandpa are all doing well. R. D.

ing was the feature of the evening. Always an excellent singer, she has gone on improving her use of a naturally fine voice until last night she seemed an artist of rare distinction, quite capable of filling important concert engagements and of singing principal roles in opera."

Van Hoogstraten Delights Portland

PORTLAND, ORE.—Willem Van Hoogstraten, who has directed the New York Philharmonic Orchestra, was greeted with tumultuous applause when, on November 9, he made his debut here as conductor of the Portland Symphony Orchestra for the season of 1925-26. Here is the program: Weber's overture to Oberon, Debussy's Afternoon of a Faun, Wagner's Prelude and Love Death from Tristan and Isolde, and Tchaikowsky's Symphony No. 4, op. 36. Mr. Van Hoogstraten, who was cheered by a capacity audience, gave a brilliant exhibition of his powers as a conductor. Although having been here but two weeks, he has wrought the orchestra into excellent shape and it played as it never had before. The concert, which was a rare artistic treat, took place in the Public Auditorium. The orchestra numbers seventy men and two women—Ruth Lorraine Close, principal harpist, and Margaret Laughton, second flute. Its increasing support is due in no small measure to the efforts of Mrs. M. Donald Spencer, business manager. M.

Abraham Sopkin to Play New York

First performance in Chicago of the Bulgarian Rhapsody by Wladigeroff, and the Tarentelle by Szymonowski will mark the Chicago recital of Abraham Sopkin, American violinist, in the Blackstone Theater on December 6. The works of younger composers will also have a prominent place on the program, which will include several of Mr. Sopkin's own arrangements of well known numbers.

Recently Carl Flesch, noted German master of the violin, in passing through Chicago, visited his former pupil, Abraham Sopkin. They spent several hours together, and the young virtuoso played for Flesch, who is said to have commented on the marked ability of technic and tonal quality displayed by Mr. Sopkin. "Abraham Sopkin was my most interesting pupil," Flesch declared. "His personality now stands out in his playing. It was submerged, but is now to the fore and is evident in the fluent fineness of his tone, and the breadth of his technic. His instrument is his mouthpiece, with a voice of beauty."

When Sturkow-Ryder Plays

When Mme. Sturkow-Ryder plays,
Forgotten dreams of by-gone days
Are conjured forth from out the past.
Dreams we had of things to be
Echo from each resounding key,
With magic spell is thought o'ercast;
When Sturkow-Ryder plays.

When Mme. Sturkow-Ryder plays,
The world its living tribute pays,
For Queen she is in Art's domain
And from the exultant listening throng—
As with one voice pours forth the song—
"Long may she live! Long may she reign!"
When Sturkow-Ryder plays!

—EDITH LARSON.

C. M. Tremaine asked a score of vocal teachers to a round table discussion of the advertising of vocal scholarships. The Philadelphia Music Club has had such a rapid growth that it is now a chartered organization. Ernest Schelling has been made a Commander of the Order of Polonia Restituta. Sigismund Stojowski is returning from a brief visit to France. Rafael Diaz recently appeared in concert four times within twenty-four hours. Katherine Bacon is booked for about twenty concerts in the British Isles in January and February. Henry Souvaine, composer and pianist, was married last Friday to Mrs. Mabel Drouet Hill. Carl D. Kinsey, second, was born in Chicago on November 22. Leopold Godowsky has just given three concerts in Athens, Greece. The De Reszke Singers and Will Rogers are proving an unusually successful concert combination. The house in which Scriabin lived in Moscow during his last years has been turned into a Scriabin museum. The historical cemetery of Währing (Vienna) is now a big and beautiful park. The third biennial competition for Kansas composers is announced by the Kansas Federation of Music Clubs.

CHICAGO

MARIA CARRERAS IN RECITAL

CHICAGO.—What an interesting pianistic personality Maria Carreras was emphasized at the recital this artist presented at the Princess Theater, November 15. Vigorous yet dignified in her piano playing, and thus her program of old standards by Beethoven, Chopin, Gluck-Sgambati, Brahms, Schubert-Liszt and Liszt was beautifully rendered and received the full approval of the listeners.

AMELITA GALLI-CURCI

Two recitals by the beloved Galli-Curci at Orchestra Hall on November 15 and November 17, brought sold-out houses, and a return engagement is already announced for December 13. Galli-Curci sang as only Galli-Curci can and charmed her vast army of admirers who constantly asked for more and more. Homer Samuels, besides playing artistic accompaniments as ever, rendered a group of three piano solos and gained instant favor with the listeners. Manuel Berenguer, flutist, also functioned as soloist.

MARSHALL RIGHTER

Marshall Righter, soprano, came from New York to give

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a recital at the Playhouse, November 15. Her efforts were applauded by a large audience.

BARONESS VON TURK-ROHN HEARD

A jubilee testimonial for the Very Rev. Lawrence C. Diether, provincial of the Carmelite Order and pastor of St. Clara's Church, in the form of a concert by Baroness Von Turk-Rohn assisted by the Chicago String Quartet, was given at Orchestra Hall, November 15. A very large audience was enthusiastic in its appreciation of both the popular soprano and the Quartet. The Baroness proved as good an interpreter of operatic arias as of varied songs.

CHICAGO SYMPHONY BEGINS NEW SERIES

A new series of six Tuesday afternoon concerts was inaugurated by the Chicago Symphony Orchestra, November 17, at Orchestra Hall. The program, popular in make-up, included the Dvorak Carneval overture, Schubert's Unfinished Symphony, the scherzo from the Rimsky-Korsakoff fairy tale of Tsar Soltan, the Sibelius Valse Triste, the March of the Little Fauns from Piere's Cydalise and the Satyr, Liszt's Hungarian Rhapsody and the Saint-Saens C minor piano concert.

LIVEN PUPILS HEARD

Sophia Brilliant-Liven and Michael Liven presented their piano and violin pupils in recital at the Gorsky-Liven Conservatory of Music, November 15. Of the pianists, Fay Segal, Miriam Mesirov, Evelyn Shapiro, Margaret Gorman and Rosaline Turek are singled out for especially fine work. Little Rosaline Turek is but eleven years old, but the manner in which she played numbers by Bach, Schubert-Heller and Weber, showed her an unusual student. Miss Shapiro is an artist-student of Mme. Brilliant-Liven, whose splendid playing of the Bach Italian concerto, Beethoven D minor Sonata and numbers by Chopin and Liszt, was a credit to her able mentor and herself as well. In the Schubert sonata with Mamie Katz she also disclosed talent for ensemble playing. The other pianists appearing were Rudolph Lapp, Jenny Snider, Ruth Dvorkin, Sady Pawlansky and Francis Fox, all of whom showed the results obtained under Mme. Brilliant-Liven's sane instruction. Mamie Katz disclosed fine violinistic talent, which has been carefully developed, in numbers by Tchaikowsky and Borne and the above mentioned violin and piano number. Mr. Liven may well feel proud of this student as well as of Helen Katz. It was a well arranged program which showed the fine work accomplished by the Livens.

CHICAGO ARTISTS' ASSOCIATION

The Chicago Artists' Association meeting, November 17, was a reception in honor of its president, William H. Barnes, and had as guest of honor Mrs. Edgar Stillman Kelley, president of the Federation of Music Clubs.

GORDON STRING QUARTET ENGAGEMENTS

The Gordon String Quartet (Jacques Gordon, concertmaster of the Chicago Symphony Orchestra, leader) opened its season with a series of four concerts at the Quadrangle Club of the University of Chicago. Their annual series of three subscription concerts at Orchestra Hall Foyer will

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be given December 2, January 27 and March 17. The quartet also has a number of out-of-town engagements this season.

GUNN SCHOOL COMPOSITION CLASS

Leo Sowerby, Chicago composer, whose jazz symphony, Monotony, was heard at the Auditorium on October 11, is now engaged in preparing young aspiring composers for the task of writing the music of future America. According to Mr. Sowerby, there are a number of theories held by the conservatives concerning compositions which militate against the creation of the new and modern music of which he is one of the exponents. In the classes which he conducts at the Glenn Dillard Gunn School of Music, Mr. Sowerby has found the opportunity to mold the theoretical training of the music student in the ways that will be most conducive to a ready appreciation of the best in modern musical composition.

ERNEST HUTCHESON RECITAL, DECEMBER 6

Ernest Hutcheson, who will give his annual Chicago recital at the Studebaker Theater on Sunday afternoon, December 6, under the local management of Bertha Ott, is one of the few musical geniuses who lived down his career as a child prodigy. With almost no exception the precocious child seldom develops in later life, but Mr. Hutcheson has proved the rule. At the age of five he was already a familiar figure musically in Melbourne, Australia. At that time he was sent to Leipsic, and his first appearance after that was as a mature artist with the Berlin Philharmonic Orchestra, where his success was instantaneous. Since then he has become a familiar figure in Germany, Russia, England, Australia and America.

UPTOWN CIVIC CONCERT SERIES

Kathryn Meisle and Allen McQuhae participated in making the second concert of the popular Uptown Civic Series at the Arcadia Auditorium, November 15, another big event. The vast audience on hand showered plaudits on each artist in such manner as to leave no doubt of their enjoyment. Seldom has applause been more justified as Miss Meisle poured out her glorious contralto tones most effectively and Mr. McQuhae's beautiful renditions showed him a fine artist with a tenor voice of beautiful quality.

REUTER DATES CONFLICT

Conflicting dates will keep Rudolph Reuter in the West early in December and prevent his taking part in the Goodman Theater production of Pierrot Lunare next month. Mr. Shields, from New York, who played the part before with Greta Torpadie in that city, will come to Chicago in place of Mr. Reuter for the three performances.

BUSH CONSERVATORY NEWS ITEMS

The sale of boxes and season tickets for the fifth annual series of concerts by the Bush Conservatory Symphony Orchestra was opened at the Conservatory offices. The public response was very gratifying, the amount sold being much larger than last year. The first concert of the season will take place in Orchestra Hall on February 15, under the baton of Richard Czerwony. Jan Chiapusso, pianist, and Paul Bai are the assisting artists.

Several artist-students of Bush Conservatory appeared on the programs at the Radio Exposition, Station WMAQ. Among them were Ruth Metcalfe, contralto; Virginia Barnes and Beulah Van Epps, sopranos (pupils of Paul Bai); Evelyn Daniels, pianist; Harold Ellsworth, baritone, and Earl Alexander; Helen Pratt and Henrietta Blackwell, contraltos, two students of Edgar Nelson. On other programs were Evelyn Reese, pianist; Marjorie Bullamore, violinist, pupil of Bruno Esbjorn; Samuel Martinez, student of Richard Czerwony; Helen Smith, student of Mae

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Graves Atkins, and others. The accompaniments were played by Ruth Redford and Thyra Soderberg.

The winter term of Bush Conservatory opened November 23.

November 24, the junior students gave a dramatic recital. Those taking part were: Wilma Busenback, Marion Harshbarger, Vivian Meikelfohn, Irene Howard, Ione Erland and Marion Fiske.

BUSH CONSERVATORY NEWS

One of the important features of the Public School Music Department of the Bush Conservatory, which has become one of the leading courses in the country, is the practice teaching section, in which the student teachers get much experience in actual class room work. The Department has taken full charge of the music work of two suburban schools—Klenview and North Brook—where complete units of the elementary and Junior High School classes are instructed. Here the work in music appreciation is of special value. The department also takes charge of the music in two Chicago Catholic schools—the Cathedral and St. Thomas of Canterbury.

Several pupils of William Phillips, baritone of Bush, have been filling engagements lately, among them Fred Osborn, bass, who sang at the Fullerton Avenue Church on October 11 and 18; George Hodge, who sang two services at the First Congregational Church of Oak Park on October 11; Madeleine Sifferd, soloist at the Portage Park Woman's Club, on October 1, and Thelma Pfefferle, who gave the opening program at the Oak Park Woman's Club on October 13. Leslie Davis, another Phillips pupil, has been engaged for the Chicago production of *The Student Prince*, at the Great Northern Theater.

COLUMBIA SCHOOL NOTES

Lotise St. John Westervelt returned from Pittsburg, having attended a Commission's Meeting of the new National Association of Music Schools and Allied Art, where she met the delegates of other representative schools in the east and west.

A new edition of Columbia News will be issued early in December, the receipt of which is always looked forward to with a great deal of pleasure not only by those who are in the city but also by the many out-of-town students and alumni, who will find many items of interest and notices of former class mates.

COBINA WRIGHT IN RECITAL

Unique and highly interesting was the recital which Cobina Wright, soprano, presented at the Blackstone Theater, November 19. The program, decidedly unhackneyed, illustrated what an artist of perspicacity and taste can find when she desires to offer something new. Her interpretation of it showed Miss Wright's refinement of taste and keen artistic sense. She was well received by the listeners.

FREUND-LUSK JOINT RECITAL

A concert was given by Helen Freund, soprano, and Milan Lusk, violinist, at the Irving Park Baptist Church, November 20. Miss Freund sang, with her wonted artistry, operatic arias, and French, Italian, German and American songs. Her voice has taken on big volume since last season without

losing any of its beauty, and her emphatic success was justly deserved. She has the good fortune of having as accompanist, Mrs. Herman Devries, her vocal instructor.

Milan Lusk played several of his own compositions, besides numbers by Wieniawski, Smetana, Hubay and Sarasate. Mr. Lusk, who is justly considered one of the leading violinists in Chicago, gave a very fine account of himself and, like Miss Freund, had to add many encores. The affair was a big success for all concerned.

JACQUES GORDON SYMPHONY'S SOLOIST

As interpreter of Conductor Stock's D minor concerto for violin and orchestra, the concertmaster, Jacques Gordon, appeared as soloist at the November 20 and 21 concerts of the Chicago Symphony Orchestra. A finer interpreter than Mr. Gordon could not be found, for he has the necessary technical qualifications, clear, beautiful tone, musical intelligence and keen insight to deliver the composer's message. This he did in fine style and the success of the composition itself was due in a great measure to Mr. Gordon's mastery. He is a great favorite with the orchestra patrons and justly so, for he always gives entire satisfaction and keen delight. The purely orchestral section of the program was made up as follows: Chausson's B flat symphony, Bela Bartok's jazzy Dance Suite, and Borodin's Prince Igor dances.

MARION ALICE McAFEE AT KIMBALL HALL

A most enjoyable program was that given by Marion Alice McAfee at the regular Friday noon concert at Kimball Hall, November 13. A large audience greeted the popular soprano at the beginning of the program with hearty plaudits, and throughout its course was lavish in enthusiasm. Especially well liked were Miss McAfee's renditions of Mendelssohn's *Auf Flügeln des Gesanges*, *The Nightingale* by Whelpley, *Cadman's At Dawning*, *Ross' Sakura Blossom* and *All In a Lily-White Gown*, by Martin, judging by the enthusiastic applause at the close of each. Miss McAfee set forth some of her finest singing on this occasion, which means much, for she is an artist who always gives of her best.

GROFF-BRYANT STUDIO ITEMS

Anna Groff-Bryant's students' radio and church activities during the month include those of Lee Lindig, lyric tenor, an. T. J. Regnier, baritone and leader of St. Clara's Church choir. Mr. Lindig broadcasted over stations WHT and WLS, and on November 19 he broadcast with Mr. Regnier over station WGES (recently leased by the I. C. R. R.), each singing a solo and in the I. C. R. F. double male quartet.

Mr. Lindig sang for the Parent Teachers' Association of St. Clara's Church, a solo for the Sunday School Jubilee of the Ingleside Methodist Church, and he sang *How Lovely Are Thy Dwellings* at Christ's English Evangelical Lutheran Church, November 15.

JEANNETTE COX.

Metropolitan Artists to Marry

The wedding of Queena Mario, soprano, of the Metropolitan Opera Company, and Wilfrid Pelletier, assistant conductor of the same organization, was announced to take place on Monday of this week.

WHERE THEY ARE TO BE

As Announced

ALSEN, ELSA—Bridgeport, Conn., Dec. 9; Philadelphia, Pa., Dec. 31.
CHAMBER MUSIC SOCIETY OF SAN FRANCISCO—New York City, Dec. 7; Cincinnati, O., Dec. 9; Mt. Vernon, O., Dec. 10; Granville, O., Dec. 11; Milwaukee, Wis., Dec. 13; Detroit, Mich., Dec. 14; Lincoln, Mass., Dec. 18; Philadelphia, Pa., Jan. 3.
CHERNIAVSKY TRIO—New York City, Dec. 6 and Jan. 5; Boston, Mass., Dec. 8.
DALE, ESTHER—New York City (Madison Square Garden opening), Dec. 20.
DAVIS, ERNEST—Philadelphia (In Faust) Pa., Dec. 2; Syracuse (University, Samson) N. Y., Dec. 10; New York (Symphony) N. Y., Dec. 19; Seattle, Wash., Jan. 23 and 25; Tacoma, Wash., Jan. 26.
ECHOLS, WEYLAND—New York City (Madison Square Garden opening), Dec. 16.
ELMAN, MISCHA—Middletown (Wesleyan University) Conn., Nov. 30.
GANDY, FRANK—Montclair, N. J., Dec. 4; New Wilmington, Pa., Dec. 8; Pittsburgh, Pa., Dec. 9; Indiana, Pa., Dec. 11; Fergus Falls, Minn., Dec. 17; Chicago, Ill., Dec. 21.
GOULD, HERBERT—South Bend (Messiah) Ind., Dec. 8; Omaha (Apollo Club) Nebr., Dec. 10; Dixon (Civic Music Ass'n.) Ill., Dec. 11; Mt. Vernon (Cornell College) Ia., Dec. 13; Des Moines (University) Ia., Dec. 16.
GRADVOA, GITTA—Omaha, Nebr., Dec. 6.
HAYDEN, ETHEL—Middletown (Wesleyan University) Conn., Jan. 14.
HESS, HANS—Milwaukee (soloist with A Capella Chorus) Wis., Nov. 30; Chicago (German Club) Ill., Dec. 6; Mt. Vernon, N. Y., Feb. 13; Rochester, N. Y., Feb. 16; New York City, Feb. 18; Boston, Mass., Feb. 20; Louisville, Ky., Feb. 23; St. Louis, Mo., Feb. 25-26; Cincinnati, O., Feb. 28.
HILGER TRIO—Columbus, O., Nov. 30; New Lexington, O., Dec. 2; Wheeling, W. Va., Dec. 4; Montclair, N. J., Dec. 6 (morning); Freehold, N. J., Dec. 6 (evening).
LAURENTHAL, RUDOLPH—Washington, D. C., Dec. 16; Reading, Pa., Feb. 7.
LENT, SYLVIA—Ripon (College) Wis., Dec. 3; East Orange (Upsala College) N. J., Jan. 13.
LONDON STRING QUARTET—Middletown (Wesleyan University) Conn., Feb. 11.
LORA, ANTONIO—Woodsstock, R. I., Nov. 29.
MACMILLAN, FRANCIS—Hot Springs, Ark., Feb. 9; Fayetteville (Arkansas State Music Teachers' Ass'n.) Ark., Feb. 11.
MEISLE, KATHRYN—Cincinnati (Messiah) O., Dec. 25.
MERO, YOLANDA—Philadelphia, Pa., Jan. 14; Boston, Mass., Mar. 14.
NEW YORK STRING QUARTET—New York City (with Chamber Music Society) Dec. 8; Springfield, Ill., Dec. 14.
NAY, ELLY—The Hague, Holland, Nov. 26; Amsterdam, Holland, Nov. 28.
ONEGIN, SIGRID—New Orleans, La., Dec. 21.
PADEREWSKI, IGNACE—Albany, N. Y., Jan. 4; Toronto, Can., Jan. 6; Buffalo, N. Y., Jan. 8; Chicago, Ill., Jan. 10; Detroit, Mich., Jan. 11; Youngstown, O., Jan. 13; Pittsburgh, Pa., Jan. 15; Cleveland, O., Jan. 17; Dayton, O., Jan. 19; St. Louis, Mo., Jan. 21; Urbana, Ill., Jan. 22; Indianapolis, Ind., Jan. 24; Cincinnati, O., Jan. 26; Lexington, Ky., Jan. 27; Atlanta, Ga., Jan. 29.
PATTON, FRED—New York (Symphony) N. Y., Dec. 6; Detroit (Symphony) Mich., Dec. 27.
PRESTON, WALTER (Francis Rogers pupil)—New Haven (Messiah with Horatio Parker Chorus) Conn., Dec. 9.
RAYMOND, GEORGE PERKINS—Montclair, N. J., Nov. 29; Worcester, O., Dec. 15; Alliance, O., Dec. 20; Cincinnati, O., Dec. 21.
RUSSIAN SYMPHONIC CHOIR—Dayton, O., Dec. 4.
SIMMONS, WILLIAM—Englewood (Monday Musical Club) N. J., Nov. 30.
SWAIN, EDWIN—Wheeling, W. Va., Dec. 13; Lewisburg, Pa., Dec. 14; Lewistown, Pa., Dec. 17; New York City, Jan. 2.
SZIGETI, JOSEPH—Philadelphia (with orchestra, American debut) Pa., Dec. 11 and 12.
ZIMBALIST, EFREM—Los Angeles, Cal., Dec. 1; El Paso, Tex., Dec. 4; Lafayette, La., Dec. 9.

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—Karleton Hackett in the *Evening Post*.

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—Herman Devries in the *Evening American*.

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—Eugene Stinson in the *Journal*.

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GOTHAM GOSSIP

N. A. O. RECEPTION TO WESTMINSTER DAYTON CHOIR

Following the concert of the Dayton Choir, November 12, a reception and supper was given them by the National Association of Organists at the Hotel Somerset. President-chairman Fry (Philadelphia) introduced past-president T. Tertius Noble, who said: "I shake hands heartily with each of you." (The choir sang his *Fierce* was the *Wild Billow*). Miss Vosseler (Flemington, N. J.) told of her musical work of many years in training and building local choruses. Dr. Dickinson and Reginald L. McAll, as well as Carl F. Price (Hymn Society) said some eloquent things. Herbert Staveley Sammond told of choral work in his Brooklyn, New York and New Jersey connections. Mrs. H. E. Talbot was introduced as the "angel" of the Dayton Choir, and this wonderful lady told of the great satisfaction she felt in the achievements of the choir. Conductor Williamson modestly told some of the inner workings of the choir, and said they were happy to produce the music of Noble, Dickinson, and other American composers, as well as to meet them personally. "We need honesty and sincerity in music," said he. That this choir rehearses four times weekly, that each member drew his usual business salary during absence from Dayton (splendid local pride!), went to Lohengrin in a body, and that they were received by President Coolidge, all this may be news.

The affair was well planned and much enjoyed, with very large attendance despite the weather.

TREMAINE'S ROUND TABLE

On invitation of C. M. Tremaine, director of the National Bureau for the Advancement of Music, a company of leaders in the vocal world gathered at the Town Hall Club, November 16, when there was a continuation of the address

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given by Joseph Regneas the previous week. An interesting and lively discussion ensued, with practically no dissent from the principle that advertising of free music scholarships was detrimental. Dr. Noble (Juilliard Foundation) sent a letter of regret. Mr. Regneas talked right to the point, as usual, and it was brought out that he had a luncheon engagement with Dr. Noble. (Everybody present wishes they could be there). Among those present who talked were Dr. Spaeth, Arthur Nevin, Kenneth Clark, Geoffrey O'Hara, and Alfred Human.

GREATER NEW YORK MUSIC AND DRAMATIC CLUB

The November 4 meeting, at the Ampico Studios, of the Greater New York Music and Dramatic Club, Elizabeth G. Black, founder and president, brought music and dance numbers of interest. In these, Blanch Smith, Muriel Keenan, Martha Newton, Ervina Stenson, Natalie Price, Florence Redfield, Jean Derby, Edith Hendrickson, Ethel Kemp and Nicholas Clarkson participated, with Mrs. H. N. Snow and Norman Curtis at the piano. Some Sense and Nonsense was given by Katherine Renwick, all this supply much variety.

BROOKLYN MORNING CHORAL RECEPTION

For the annual President's Day of the Brooklyn Morning Choral, Herbert Staveley Sammond, conductor, there was a reception at the Hotel St. George, November 13. The presidents and conductors of prominent Brooklyn musical clubs were present, and a musical program was rendered by Anne Leonard Munger, Florence E. Reins, soprano; Bessie Bowman-Estey, contralto; Nicholas L. Saslovsky, baritone; with Florence Gwyne, accompanist; all these singers are members of the Choral. The large attendance and enthusiasm showed the vast interest and live spirit of this organization.

Witmark Catalogue Arouses Interest

M. Witmark & Sons is amply justified in feeling sanguine about the prospects of its present catalogue. In the first place, that unique composer, Ernest R. Ball, who has worked out a twenty-year contract with the firm, has just signed for another ten years. Mr. Ball enjoys a distinctive niche in popular musical favor. Among his newer things is a ballad, *My Hour*, with a splendid lyric by Gordon Johnstone, which has all the fervor of the older Ball hits, such as *Love Me* and *The World is Mine*, etc. This firm is also publishing his *I Promise You*, one of the greatest wedding songs in years—not to omit mention of his prevailing hit, *West of the Great Divide*.

Another contributor to the splendid success of the Witmark Black and White Series is Arthur A. Penn, writer of *Sunrise* and *You, Smilin' Thru*, *Carissima* and *The Lamplit Hour*. Nobody Else is being taken up by artists. When the Sun Goes Down is the title of Mr. Penn's other song. The words of both compositions are also Mr. Penn's. Mention must also be made of his *Sing Along*, probably given more performances during this last chautauqua season than any other song on the circuit. Mr. Penn has contributed for this year two more, *The Middle Maids* and *The Flowers That Bloom in the Spring*, and is now working on a third, *Maid of the Mill*, which will be ready early in the fall. Finally, Mr. Penn has given to the Black and White Series a setting of Kipling's immortal *Recessional*, which he has named *Let Us Forget*.

Frederick W. Vanderpool is another American composer whose name has long been associated with the Witmark Black and White Series. This firm is now working on his stirring new sea song, *Home to My Joy* and *Thee*. Such of his numbers as *Can It Be Love*, *Values*, *I Did Not Know*, and *The Want of You* are featured on the best concert programs. His new Christian Science song, *One Eternal Mind*, testifies to his versatility.

David Wendel Guion, noted for his arrangements of Negro spirituals, has a characteristic number with Witmark's, *Howdy Do Mis' Springtime*.

George J. Trinkhaus is represented by a quaint Irish tune, *On the Road to Balnagogue*, and Frank H. Grey has his lovely *Give Me One Rose* to Remember to complete the offerings of the season's catalog. J. Will Callahan has given the song an appropriate lyric which does much to enhance its original charm.

With these songs as the foundation of the new year's catalogue, to build up a bigger and better Black and White Series, M. Witmark & Sons anticipate adding many new friends to their nation-wide clientele and through the medium of their concert department, plan to keep in regular touch with singers and teachers throughout the country, advising them of what is new and suggesting suitable material for their work from the older published numbers of the Black and White Series. In more than a quarter of a century of earnest endeavor they have undeniably earned for themselves a unique and lasting place in this country's musical history.

Kenneth M. Bradley to Visit Europe

Kenneth M. Bradley, for many years president of the Bush Conservatory in Chicago, and newly appointed director of music for the Juilliard Foundation, will sail on the *Leviathan* next week to be abroad several months. Mr. Bradley stayed in Chicago until after the meeting of the National Association of Schools of Music and Allied Arts, of which he is the president.

Elizabeth Kuyper's Festival Chorus Sung in Berlin

The Federated Women's Club of Germany celebrated their tenth anniversary on September 10 in Berlin. At this festival a cantata by Elizabeth Kuyper was given with great success. This work has already been heard in many cities



ELIZABETH KUYPER.

of Europe and has always scored a genuine success. Mrs. Otto Mildroth also sang several of Mme. Kuyper's compositions which were warmly received. The accompaniments were played by the composer with much taste and skill.

Critics Acclaim Alice Gentle

When Alice Gentle sang recently for a week at the New York Hippodrome she not only scored an unusual success with the vast audiences who heard her in her first venture in vaudeville, but also with all the critics. Particularly enthusiastic were two writers on the New York Telegraph. Robert Speare wrote as follows:

"Alice Gentle, grand opera soprano and sometime prima donna at the Metropolitan, the Chicago Grand Opera, Milan, Ravinia Park and with Scott's famous company, made her vaudeville debut at the Hippodrome yesterday and won instant favor with an audience that has become accustomed to notable musical features at the biggest theater. Miss Gentle's success was, I think, the most emphatic yet scored by an operatic prima donna in vaudeville. She is certainly top choice as an attraction in her class, judging by the reception she got yesterday. It is a great voice, of course, but it is the manner of her delivery, the brilliancy of her technique and a most charming personality that make Miss Gentle, in your reporter's opinion, the best grand opera bet in vaudeville. I don't know whether she will continue on the Keith-Albee circuit or resume her concert and opera career, but this week, at any rate, she is giving ample proof of the selective judgment of the Hippodrome management and winning the most enthusiastic applause from her hearers. She sang *Pace mio Dio*, from *La Forza del Destino*, a lovely light lyric by Alfred Solman; an aria from *Carmen* (which she acted beautifully), and *Morning*, by Oley Speaks. They didn't want to let her go and she seemed as happily surprised at the ovation as her hearers were with her songs."

And warm in his comments, also, was Theodore Sterns: "The voice of Alice Gentle is one hundred and fifty per cent. better than ever and she was radiance itself yesterday afternoon as she stepped out on the stage and caught her audience in her hands as very few grand opera stars are able to do—whether in opera or in vaudeville. Her aria, *Pace mio Dio*, and each of her succeeding songs were all sung with exquisite appeal and finish. I used to call her 'The Tiger Lily of Grand Opera' when she was with the Ravinia Company out in Chicago and Tiger Lily she still is, with a new and artistic restraint in her voice and a magnetic charm ever in the ascendant."

Dilling Back from Europe

Mildred Dilling, who spent the summer abroad, has returned to America after varied activities across the sea. The well known harpist gave recitals in London, Paris, and The Hague, and also broadcasted from Davenport, the British Broadcasting Company's station in London, the most high-powered station in Great Britain. Reports came to the latter place from Australia and New Zealand that the artist was heard in those far off places. So successful were her recitals abroad that five return engagements for the end of June were made immediately.

In London the Dilling recital was given at the American Women's Club, under the patronage of Mrs. Haughton, wife of the American Ambassador; the Countess of Arran Baronesse Ravensdale, Viscountess Harcourt, the Hon. Lady Ward, Princess Miasemisky, Lady Shearman, Lady Savery, Mrs. Benjamin Guinness, the Hon. Mrs. Brant, Mrs. Cunard, and others. In The Hague Miss Dilling played at a musicale given by the new naval attaché to the American Legation, Commander and Mrs. Leahy. Since the artist's return to America she gave a recital in her home town, Marion, Ind., on November 6, and also gave two recitals in Newark, N. J., on November 13 and 15.

Pan Twardowski at Narodne Divadlo in Prague

The Narodne Divadlo Theater at Prague is staging this season a ballet pantomime entitled *Pan Twardowski*, by Ludomir Rozycki. The direction of the Narodne Divadlo has assured the work of Rozycki an interpretation of the first order. The choreographic of the ballet, which has been arranged by the master, Remislowski, is distinguished by interesting and original ideas, notably the curious harmony of the rhythms of its Polish dances such as the polonaise, mazurka, krakowiak, oberek, and goralski.

Mr. Remislowski interpreted the principal role with sensational success. Mr. Chmielecki directed an excellent orchestra with vigor and precision and the remarkable stage settings by Gotlieb give the work a legendary atmosphere.

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TOLEDO, OHIO

TOLEDO, OHIO.—The third season of the Rivoli City Concerts, under the management of Grace E. Denton, had an auspicious opening on October 9, at the Rivoli Theater when Beniamino Gigli was heard for the first time in Toledo. The seating capacity of 3,000 has been sold by subscription for the series and in this opening concert about 200 occupied places on the stage. The large and appreciative audience demanded numerous encores and these were generously given. Antoinette Halsted, contralto, was the assisting artist and Vito Carnevali furnished pleasing accompaniment.

WILL ROGERS AND DE RESZKE SINGERS

The Toledo Zonta Club presented Will Rogers and the De Reszke singers, on October 23 at the Coliseum. Under the management of Grace E. Denton, this was the first of three concerts in the series sponsored by the club. The audience, which completely filled the auditorium, received the musical numbers with favor. Numerous encores demanded of the singers were given in the course of the program.

RHONDDA WELSH MALE CHORUS

The Rhondda Welsh Male Chorus appeared in two concerts at Scott auditorium on October 23 and 24, giving a splendid program at each concert.

SOUSA AND BAND

John Philip Sousa and his Band were greeted by the usual capacity audience at the annual concert, under the direction of Grace E. Denton on October 19 at the Coliseum.

NOTES

The U. S. Marine Band was heard in two excellently arranged programs on October 5 in the Coliseum. Ramadan Temple, No. 60. D. O. K. K., sponsored the band's appearance.

The Monday Musicales held its first meeting of the season in the Greene Auditorium on October 12. A program was given by Merle Anderson, Helen Masters Morris, Edna Beach Webb, and Isabel Rudd Reichart, accompanist.

The fall and winter series of Sunday evening concerts by Abram Ruvinsky's Little Symphony Orchestra, at the Hotel Secor, were resumed on October 5, with Mary Stockwell Durfee, soprano, as soloist.

Alma Wagner, pianist, of Tiffin, Ohio, talented pupil of Ninon Romaine, gave a program before the Tile Club on October 20.

Ethel Schwartzler, violinist, pupil of Jeanne A. Parré, won high honors in a violin contest in Chicago, being awarded a free scholarship for a season's study with Sametini of the Chicago College of Music.

Florence Fisher, a member of the Toledo String Quartet and a pupil of Lynnel Reed, will study violin under Emmanuel Zetlin of the Curtis Institute of Philadelphia, having been accepted as a pupil in the opening examination for applicants.

F. I. G.

Lyman Almy Perkins to Conduct New Choral

One of the newest musical activities of Allegheny Valley, Pa., is the Valley Choral Club sponsored by the music department of the Tri-Borough Club of New Kensington, Pa., of which Mrs. C. R. Alter is president. Mrs. Howard J. Baumgartel, chairman of the music committee of the club, is chief executive in the undertaking and the choral is sponsored by her department. The first meeting was held on October 19 in New Kensington, and the enrollment of



LYMAN A. PERKINS.

one hundred members is expected from the principal towns of the Valley. These are New Kensington, Arnold and Parnassus, with Tarentum, Springdale, Cheswick and other towns interested.

Chosen to conduct the choral, Lyman Almy Perkins, of Pittsburgh, will present the club in an early winter concert in Hear My Prayer, Mendelssohn and Gallia, Gounod. Later in the season Tannhäuser will be presented in concert form. Mrs. Frank Wolff, of New Kensington, is the accompanist.

Mr. Perkins has begun his third season as conductor and is also founder of the Choir Ensemble Society of Pittsburgh, which will be heard in three or four highly interesting programs during the season.

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(Continued from Page 5)

himself once said to the great pianist that it sounded "as though he were playing it with four hands."

RARITIES

A notable production of *Der Zigeunerbaron* was contributed by the Theater an der Wien; it was a double jubilee, commemorating also the fortieth anniversary of the world's first performance in the same house, and again enlisting the services of old Carl Streithorn, who created the title role on October 25, 1885, on Johann Strauss' sixtieth birthday. The Theater had secured a particular family sensation, the first public appearance of Hans Epstein, a young grandson of Johann Strauss, who performed an unknown early waltz of Strauss entitled *Josefentz*, in a piano duet with Otto Schulhof. Another "first time" was the performance of an innocent little ditty, *Ein Ginstel von Tanel*, at the Konzerthaus, in connection with a big affair in which many Viennese conductors, including Paul von Klenau, Dirk Foch and others, united in peaceful collaboration. Not so peaceful was the competition between the various choral societies of Vienna who contested among each other for the privilege of donating and unveiling the various memorial tablets placed on the houses where Strauss was born, where he lived, where he wrote the *Blue Danube Waltz*, etc., etc.

Hampered by difficulties of a more or less "technical" nature was the first public appearance of a new conductor, Felix Greissle, Arnold Schönberg's son-in-law, who conducted a Workers' Orchestral Concert devoted to Strauss' music. This did credit to the conductor's taste by the selection of many almost unknown compositions. Most amusing among these was the burlesque polka, *Ligurian Sigh*,



THE CRADLE OF FAME.

The house at Salmansdorf, a suburb of Vienna, where Johann Strauss composed his first waltz, *First Thought*, at the age of four years.

Strauss' merry contribution to the revolution of 1848, and a witness to the fact that whatever musical revolutions may have occupied Strauss' mind, those of a political nature were certainly not among them.

The waltz entitled *Fairy Tales from the Orient*, which is Strauss' opus 444 (1) received its first hearing on this occasion, and captivated the audience by its exotic coloring and interesting dynamics. In violent contrast to it is one of his very earliest compositions, a *Gradual* for four voices and eight wind instruments. The *Waltz King* as a church composer—what a piquant antithesis! The *Gradual*, which was heard at a local church for the first time since its first production in 1844, is certainly nothing to wax excited about. It is the outcome of Strauss' studies with Josef Drechsler, then a favorite sacred and operatic composer, but now completely forgotten. Aside from the deft treatment of the human voice and from some good melodic bits it contains hardly a hint of the future greatness of its composer.

The Staatsoper's rather economical contribution to the Strauss Festival was one of its familiar though fine performances of *Die Fledermaus*. The lovely waltz, *Brüderlein und Schwesterlein*, was sung by nearly all the important

soloists of the Vienna Opera, who condescended to sit in the chorus for the sake of Johann the Great.

BORIS GODOUNOV

On the previous night Schalk had brought out the first novelty of the current season: Boris Godounov. Belated? Yes, but better late than never. And the circumstances under which he produced it permit the hope that the Staatsoper is now really in good hands and will do more and bigger things in the future. Georg Pirchan, an Austrian who has made his reputation in Berlin, was engaged for the scenic designs, which means that modern ideas on stage pictures have at last entered the stronghold of worn-out stage realism and materialism which, aside from their obsolescence, are an expensive luxury. Pirchan, like every modern stage designer, works with light more than with wood and cloth, and his methods were justified by the wonderful picture of the Kremlin scene, although the towers were nothing more than transparent cloth lighted from behind. The costumes, too, were beautiful, and if they were less costly than those Reller would have demanded, they did not look it.

Dr. Schipper as Boris was vocally excellent, histrionically a bit conventional. Richard Schubert as Dimitri looked and acted more impressively than he sang; Claire Born could not eclipse my memories of Louise Homer's Marina, while Norbert's Varlaam vied with that of Andres de Segura and won the race by sheer beauty of voice. Great was the orchestra under Director Schalk who, during the dress rehearsal, made his debut as a singer in the role of Pimen, singing the part from his desk in place of Richard Mayr who was announced as "indisposed." In the last scene Mayr turned up and sang more beautifully than ever.

AMERICA-BOUND

Not less than three artists bound for America have appeared here within one week, but only one of them, Leif Pouishoff, was a newcomer to Vienna. He immediately made a standing for himself by playing three formidable programs of pianistic music. Brilliant vehicles for his eminent technical equipment alternated with more spiritual utterances. Godowsky's *Java Suite* was one of his novelties, and was played to the complete satisfaction of the composer's son Leo, the violinist, who sat in the audience. Parish Williams, baritone, has been heard here before and the large audiences at his two concerts might have shown him that he has not been forgotten. Williams' linguistic facilities are as notable as at his first visit, but he has since gained in vocal finish and in poise. Deems Taylor's *Captain Stratton's Fancy*—which served to freshen my memories of poor old Danny Deever's sad fate and grim death march—was a particularly well-received specimen of Mr. Williams' Anglo-American groups.

No less than seven appearances (and as many enthusiastic successes) made Josef Szigeti's Vienna record within two weeks. In his two recitals he broke a lance for his two prophets, Ernest Bloch and Serge Prokofiev, with Baal Shem and with the *Melody in B minor* (dedicated to Szigeti) respectively. Prokofiev easily won the game, and more decisively still with his concerto, which Szigeti played at one of the Workers' Concerts, after having given a masterly reading of the Brahms Concerto at a concert of the Gesellschaft der Musikfreunde concert, under Leopold Reichwein, a few days previously. Of Szigeti I can only speak in superlatives. He is, to me, the deepest and most fervent of violinists today—a sound antidote to the trick artists of the Prihoda type whose influence is becoming pernicious in Europe these days. Szigeti is a violinist with a purpose and a mission.

PAUL BECHERT.

Monteux Pleases Amsterdam in Modern Works

AMSTERDAM.—A conductor is always most interesting for "specialties" and often owes part of his reputation to his sympathetic interpretation of some one composer. One must couple to Pierre Monteux's name "modern French" and "Stravinsky." In these two things he is not only masterful but characteristic. Upon a recent occasion, when he conducted Debussy's *La Mer*, his subtle handling of the piece brought out all its delightful transparency and varied colors. He was much to be praised, too, in Manuel de Falla's *Noches en los Jardines de Espana*, in which he achieved the most delicate effects. This composition (it was its first

JOHANN STRAUSS' TOMBSTONE
in Central Cemetery, Vienna.

performance here) calls for a piano solo which might better be called piano obligato. Willem Andriessen, a Dutch artist of the first rank, was at the piano and gave a finely tinted performance of this subtly beautiful thing.

A PIANIST WHO THRILLS

Another soloist to appear with the orchestra was the German pianist, Frieda Kwast-Hodapp. She played the fourth concerto of Beethoven, and as she is new to the Dutch public, we were unprepared for any thrills. When she began, however, the thrills did too—and there were lots of them. Her art was a revelation and one could only think that Beethoven would not have wished it otherwise. Such was the refinement, clarity, simplicity and depth—in fact, sheer beauty—which this magnificent artist attained, that even the most critical could not be anything but delighted. She received an ovation, and we are anxiously awaiting her recital next week.

Bela Bartok has just given us an illustration of what modern Hungarian music should be, or should not be, according to taste. His *Rhapsody* for piano and orchestra, a youthful work, showed spirit, fantasy and some charm, but was strongly reminiscent of Liszt in his less powerful moods. Of much later date was his *Dance Suite*, also for piano and orchestra. We found it to be far below the usual standard of Bartok's works, for what was interesting in its content was not original, and what was original was not interesting, exception occasionally the rhythm. The composer was at the piano and his beautiful tone was one of the most enjoyable parts of the performance.

K. S.

Scranton's New Concert Course

A new Civic Concert Course opened in Scranton on November 5, the artists being Nina Morgana and Rafaelo Diaz. The entire course was arranged with the Town Hall Company through the Metropolitan Musical Bureau and includes, in addition to Miss Morgana and Mr. Diaz, the following artists: Alberto Salvi, Ellen Dalossy, Ignaz Friedman, Jacques Thibaud, Louise Hunter, Richard Hale and Anna Case.

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"THE BIG EXPERIMENT OF THE SEASON"

A man of original ideas is Charles L. Wagner! He proved that in the past when he launched and brought to quick success several of the biggest artists of the day. He proved it again this season when he put Will Rogers on the road as a concert artist.

Will Rogers—everybody knows him—was, in days gone by, the famous "rope man." He could swing a lariat better than any man on the stage or off, and he accompanied his rope swinging with amusing patter. That was his start. Then his patter took on such proportions that he was everywhere called the successor to Mark Twain, and his philosophical comments on everything and everybody got into the newspapers and became one of the big features of the American press, and still is.

But as a concert artist to be sold to concert courses all over the country, courses supported by high-brows and accustomed to view such entertainment as "culture," Will Rogers would be likely to appear in another light. He did. It is amusing to hear Mr. Wagner tell about the local managers' reception of his offer when he first put out his combination of the De Reszke Singers and Will Rogers. In many places the local managers threw up their hands in horror of such a suggestion. They did not see Rogers as a legitimate successor to Mark Twain. They saw him only as a patter-chattering rope swinger, and they stated that they could not think of including such an artist on their courses, for the simple reason that the high-brows by whom their courses were supported would be horrified.

But they soon changed their tune, and they are now beginning to acknowledge that the De Reszke Singers and Will Rogers are proving the salvation of some of the concert courses. One good reason for this is the fact that the men, everywhere, receive the announcement of the coming of Rogers with most intense and heartfelt relief. This is not a joke. The men of America consider the concerts to which their culture-loving wives drag them as a bore, and though they are glad enough to put up money for support of the musical season, both concert and opera, most of them fail to see why they should make the far greater sacrifice of sitting through musical effusions which are not to their taste and which are unrelieved by other offerings.

The combination of the De Reszke Singers and Will Rogers might be supposed to give something for all tastes, and the curious feature about it is that all of it is suited to all tastes. We may take that either way we like. Either the humorous and philosophical musings of Will Rogers are of more important cultural value than some people have supposed, or the American high-brow public is not quite so high-brow as it would like to appear. Probably the truth is made up of a little of both. Will Rogers is on his way to become an accepted classic just as, with time, Mark Twain has become an accepted classic—and the ladies who would like to like nothing but the most austere of musical art find themselves joining in with their men folk in the hearty applause that greets the humorist's musings, just as the men find themselves taking part just as heartily in the applause that rewards the singing of the quartet that is known as the De Reszke Singers.

As a result of a conversation with Mr. Wagner, during the course of which he described some of the amusing experiences he has had with this attraction, a promise was extracted from him to send in some of the comments he has had from local managers after the show. The list, too long to print in full, is at hand, and makes good reading, especially when one thinks of the protests of some of the writers that Will Rogers might be possible in other towns but would be quite impossible in their town, and that to present such a show to their cultured patrons would ruin their course. As will be seen by the quotations here printed, exactly the opposite has resulted, and the Rogers-De Reszke group is qualified a sure repeater. Here is what they have to say:

"Rogers was sure fine and went over great—I never heard such real laughter as given out that night."—P. Joe Congdon, Binghamton, N. Y.

"Every one I talk to seems to think that the Rogers show is a sure repeater. He is the only person I ever saw hold an audience in a concert hall until after 11:00. Rogers and the De Reszke Singers the greatest concert attraction ever to play Cleveland—unanimous opinion. It's the three-ring circus of the concert world. De Reszke Singers prove as big a hit as Rogers."—Ralph D. Smith.

"Will Rogers and the De Reszke Singers aroused the Columbus public to a pitch of enthusiasm seldom equalled. I have never presented a concert that has given such complete and universal satisfaction. All the 'doubting Thomases' were convinced. This attraction is the big experiment of the season; yet in its first few dates, it has taken its place as the most popular and universal of the season's successes."—Joseph W. O'Leary.

"Every one enjoyed Rogers thoroughly as well as the De Reszke Singers. All the comments I have heard are good. Business would be good on a return date any time."—May Beagle, Pittsburgh.

"It is by far the best concert attraction that has ever been here. Of course, I suppose Mr. Rogers says the same thing in all places—but when he said he wanted to come back here if they wanted him, you would have thought the house would have caved in. And the quartet is wonderful, and, like the Kansas City papers, ours are still talking of them. Will you let me have him next year?"—Mrs. F. H. Hill, St. Joseph, Mo.

"One of the most enthusiastic audiences I have ever seen—and the best people in town—in fact the cream of the town. We had one of the finest publicity campaigns that I have ever seen on any concert attraction—not even excepting Caruso. The Kansas City Star threw themselves wide open. Just put this down in your little notebook, I want him next year."—Roland R. Witte, Kansas City.

"The concert last night was a beautiful affair; people were crazy about Will Rogers and the Singers. They had a wonderful ovation and it was one of the greatest successes ever given here. They have made scores of friends who will always welcome them back with pleasure. Mr. Rogers is splendid and his local jokes were immense and the house was in an uproar until nearly twelve o'clock."—Mrs. O. A. Shipman, Birmingham, Ala.

"Rogers is superb. He is tremendous, a magnificent success. He surpassed all my expectations."—William G. Frizell, Dayton, Ohio.

"Rogers went over big and the performance lasted until 11:00 p. m. The boys also made a great impression. Mr.

Witherspoon said it was the finest quartet singing he had ever heard. There is no doubt that the boys could repeat in Orchestra Hall or in a theater some Sunday afternoon."—Howard E. Potter, Chicago.

"Toledo had a grand time with Will Rogers. They liked him tremendously and also the De Reszke Singers. It seems to be an ideal combination for the quartet keeps the interest going right through instead of having a let down. Rogers and the quartet could come back here with very good success."—Grace E. Denton, Toledo, Ohio.

"Practically all of my audience was downstairs and I can't remember of any audience that went as 'nutty' over a show—and told me so. You sure have a knockout combination there and it should be the biggest thing ever, if you put it out again next year."—Ed. A. Stein, St. Paul, Minnesota.

"The Will Rogers and De Reszke Singers concert was a great surprise to me, as it drew the elite of the city. You certainly have a great and novel proposition, one that would fit in any musical series. If they are going to be available for next season please don't forget I am with you."—Robert Slack, Denver, Colo.

"He was very well liked in Milwaukee and left a very lasting impression here, and we feel that as a concert attraction, he went over very successfully and perhaps on a repeat he will be better, for many people were fearful that he could not be heard unless they were right up close."—Marion Andrews Concert Bureau, Milwaukee, Wis.

"Will Rogers whirlwind success. In his home state people came from far and near. De Reszke Singers greatest quartet in the world. Greatest attraction ever to play Tulsa. Capacity house, hundreds turned away. Congratulate you on your usual clever vision."—Robert Boice Carson, Tulsa, Oklahoma.

"Our people charmed with Will Rogers and De Reszke Singers last evening. One of best entertainers ever presented in Lyman Auditorium. Want date next season."—Mrs. L. C. Naff, Nashville, Tenn.

"Birmingham talks of nothing today except Will Rogers. Over all our imagination still plays the lightning flashes on his penetrating, merciless but kindly wit. We remembered you all evening with gratitude. For his vivid personality, keen and subtle humor it is underscored by this form of presentation. Management function adverbially. Splendid advance publicity. Best regards from all."—The Beechers, Birmingham, Ala.

"We want to advise you of success of Will Rogers-De Reszke Quartet entertainment tonight. House was sold out. Audience very appreciative. Rogers and Quartet very generous with their numbers. Rogers expressed desire to come next year and from expression heard Youngstown would welcome him."—Monday Musical Club, Eleanor Heedy, president.

"Everybody is talking about Will Rogers; not a dissenting voice as to his entertainment, and wonderful compliments for the De Reszke Singers. Of course, you knew this would be the case and now I know it. Put me down for a date next year."—Mrs. O. A. Shipman, Birmingham, Ala.

"The program given by Will Rogers and the De Reszke Singers at the Murat, Sunday afternoon, was given a reception the like of which I have never before experienced. The singing of the quartet was a revelation—and as for Rogers, well at 5:30 in the evening, after he had been on the stage for an hour and a half, he had to quit from sheer exhaustion, and he could only get away then by asking the audience to please go home. By all means let me have this combination next year—for three days or a week, if possible. And if you happen to have an open date at any time during the present tour, I'll be glad to take it for a return engagement."—Henry K. Burton, Indianapolis, Ind.

La Forge-Berumen Studios

Geni Sadoro presented a program of Italian folk songs at the La Forge-Berumen Studios (New York) November 8. Miss Sadoro's interpretations were excellent and she was obliged to sing encore before the audience would leave. Her program consisted entirely of her own compositions.

A group of artists from the studios gave a concert in the Straus Auditorium of The Educational Alliance on November 8. Frances Fattmann, soprano, sang with fine taste and displayed both the power and flexibility of her dramatic voice. Helen Fromer gave good support at the piano. Amie Punshon followed with a group of French songs. She has a beautiful mezzo soprano voice and she uses it with intelligence. Hilda Holper furnished excellent accompaniments. Gil Valeriano, tenor, sang next, and received an ovation at the conclusion of his group. By request he gave another group at the conclusion of the program. Alice Vaiden's accompaniments were artistic. Eleanor Edson, contralto, rendered a miscellaneous group, displaying a large voice of beautiful quality. Rose Stuhlman played her accompaniments in fine style. Manlio Ovidio, young Italian baritone, made his debut as a La Forge artist. He sang Nina by Pergolesi and the aria from Verdi's Simon Boccanegra. He has a fine voice in which are combined beautiful quality and power. Loretta Degnan concluded the program, singing *Lungi dal caro bene*, *Secchi*, and *Bolero*, *Arditi*. Miss Degnan was in good voice and her singing was a great pleasure.

The semi-monthly program of the studios was given at the Fordham Aeolian Hall on November 6. Those who appeared were Doris Doe, contralto; Gladys Hill and Frances Fattmann, sopranos, and Helen Fromer and George Vause, accompanists. All of the singers were in excellent voice and the audience expressed their enjoyment throughout the entire program. A word must be said for the really artistic support of the accompanists.

Jacobsen Playing at Mark Strand

Sascha Jacobsen, violinist, is being featured as soloist at the Mark Strand Theater on Broadway, his engagement having begun on Sunday, November 22. Mr. Jacobsen is exceedingly well known and enjoys an enviable reputation for his excellent playing. He has had many concert tours and his appearance at the Strand Theater will give his numerous friends in the city an opportunity to hear him.

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Marie Morrissey a 100 Per Cent. American

"You are 100 per cent American aren't you?" Marie Morrissey was asked by an admittedly young reporter who sat expectantly with her pencil perilously near the well known note book.

"Oh, my yes," wearily sighed the lovely contralto, "but isn't there something or anything else upon which to be interviewed? You know it's so funny to me to see all this sudden exploitation, Americanism and Americanization, what I call our home brew in art and artists; it's so old, and after all we have really had it with us all along. The conversation nowadays is not only centered on Americanism and its ramifications, but it actually seems limited to it.

"My own story and family tree are so thoroughly American that I never think about it as such, I am so used to it... Yes," laughed the singer, "I think I could more than pass the test of a Ku Klux Klan investigation. You see, my ancestors crossed this country in covered wagons, my uncle having lost his life while helping to build the first railway. Another ancestor was the first Mayor of San Francisco. I am a D.A.R., having belonged to the New York Chapter until my marriage, when I was transferred. Though I was born in Wilkes-Barre, Pa., my people moved to Brooklyn three months later, and consequently I was brought up and educated there, having been graduated from G.H.S. I lived in Brooklyn until my professional activities took me to New York City."

"Well, then we begin to learn about your musical life in New York when I was sixteen and in Brooklyn?" persisted the reporter anxiously evidently to be exact.

"Not exactly," answered Miss Morrissey, "I began to study the piano seriously at the age of six, as I appeared to have great talent for it. In fact at the age of sixteen I



MARIE MORRISSEY.

was playing both the piano and the organ and could easily handle a three manual pipe organ. I was also directing a choir when I was sixteen and doing a great deal of professional accompanying for both the voice and the violin.

"Then because of an accident which temporarily disabled my right wrist I took up vocal studies,—before my seventeenth birthday. This was purely with the idea of being able to handle choirs and coaching of individual voices. However under the guidance of Dudley Buck my voice unfolded much beyond my fondest hopes until it appeared to become my greatest talent. So it was by accident and design that I became a concert singer instead of an instrumentalist. Through the interest of Mrs. James Greenway, who was also a pupil of Mr. Buck, I was given my first Aeolian Hall recital."

Miss Morrissey has been connected with two Brooklyn churches, but New York knows her for having been the soloist at the Fifth Avenue Presbyterian, where she sang for over five years under Dr. Jowett. Directly after her Aeolian Hall recital the contralto appeared with many of the biggest musical organizations in the east. She began by having two tours with the Russian Symphony Orchestra and later appeared with the Minneapolis Symphony, the Brooklyn Apollo, the Brooklyn and New York Arion and Liederkranz, the Rubinstein, the Pittsburgh Male Chorus, the Singers Club of Cleveland, Concordia, Wilkes-Barre, and many others, all before she was twenty years old. So her career started as auspiciously as it has continued.

Miss Morrissey has been busy concertising all summer and fall, having sung at the Hays, Kan., Festival, and having given recitals on Prince Edward Island and through the south. Her Chicago recital early in November is followed closely by the New York City recital at Aeolian Hall on November 29.

Helen Fouts Cahoon's Engagements

Helen Fouts Cahoon opened her season with a program for the Austin Woman's Club, October 5, in the club rooms at the Masonic Temple, in Chicago. October 19, in the ballroom of the Oak Park Club, for the Sorosis Club of Oak Park, Ill., Mrs. Cahoon gave a recital with Franz Polesny, violinist. She sang at a private musicale in Oak Park, Ill., October 25; on November 1 she was heard at a private musicale at the home of Mrs. Herbert F. Perkins of Chicago, and on November 8 she sang for the Religious Conference for Girls—of which Mrs. Cahoon's own daughter is a member—at the Grace Episcopal Church, Chicago. On December 13, she will be the artist at the regular Sunday evening program at the College Club, Chicago.

Mrs. Cahoon is now under the exclusive management of Maude N. Rea, and several engagements are already booked.

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ARTISTS EVERYWHERE

(Continued from page 18)

a special study of French and German diction. He has been highly complimented for his excellent pronunciation in several languages.

Nina Morgana, soprano of the Metropolitan Opera Company, gave a delightful concert recently in Jamestown. According to the Evening Journal, "Her voice is under perfect control from the softest to the loudest passages, and she has cultivated a fine conception of dramatic effects." Following an appearance in Utica, the Daily Press stated that she was so well received that she was encored again and again. Equally successful was her appearance in Rome, the Sentinel commenting in part as follows: "Miss Morgana's voice is at once sweet and powerful. Her tones sound like bells, her words are easy to understand. She possesses a manner of dignity and friendliness—charming always."

Albert Almone, tenor, was engaged by the Rubinstein Club of Washington, D. C., as guest artist for the reception at the New Willard Hotel, November 10, in honor of Mrs. Edgar Stillman-Kelly, newly elected president of the National Federation of Music Clubs.

Charles de Harrack's songs were heard recently in Switzerland and were well received. Josef Kisch, concert and opera singer, sang several numbers, including one dedicated to the singer, Irrlicht.

Harold Bauer recently left for a short Western tour, playing his all-Schumann program in Chicago, St. Paul, Syracuse and St. Louis.

Margaret Matzenauer, contralto of the Metropolitan Opera Company, "proved again that whatever this artist touches she invests with a certain authority and beauty," said the New York Tribune after her recent New York recital at Carnegie Hall. This recital came on the heels of her triumph in Boston, where she journeyed to open the Wolfsohn concert series in that city. The Monitor reported, "The unflinching and intuitive artistic conception with which Mme. Matzenauer endowed her entire concert, made it an evening of delight."

Cosby Dansby Morris' pupil, Beatrice Birnbaum, gave a recital at the Morris studios in New York on November 7. She has excellent technic and played with poise and much self-control. The pianist was compelled to repeat her own Dance of the Clowns, which shows genuine talent and descriptive power. As encores she added the Debussy Arabesque and A Doll's Ballet, by Harold Morris.

Vivian Hart and Clarence Bloemker, in a joint recital, Wurlitzer Auditorium, November 11, gave much pleasure to a large audience. The vocal and stage technic of Miss Hart belies her apparent extreme youth (she is in Carroll's Vanities), so that her appearance created a hit. Her power and style, with an astonishing trill, added to this. Tenor Bloemker's expressive voice, mezzo voce, high B flat, and distinct enunciation added to his success; Mary Ludington played accompaniments, and the affair redounded credit on the Klibansky studio.

Cobina Wright recently entertained a number of guests with music at her New York home, being assisted by the New York String Quartet and Carolyn Beebe, pianist. Mme. Wright, Fraser Gange and Mr. and Mrs. Frederick Steinway were also the guests of honor at a reception held the same day by Carolyn and Helen Beebe at their Steinway Hall studios.

Elizabeth Day, the American soprano who is now making a success in the capitals of Europe, was declared by Munich music critics to be one of the "finest song singers we have heard in years." Miss Day sang in Berlin on November 10, and in Leipzig on November 16.

Clarence Whitehill, baritone of the Metropolitan Opera Company, besides being a splendid opera singer and actor, and a well-known oratorio singer, is esteemed for his ability to fill any role which the Metropolitan may offer him at a moment's notice.

The London String Quartet, a chamber-music organization, well known all over the Caucasian world, is preparing its voyage to the United States in December by playing at the Beethoven Festival Week in Manchester, England, during the latter part of November.

Guionar Novae's London recitals were highly successful, according to word received by Concert Management Arthur Judson. The pianist will return to America late in December.

David Guion's popular little song, Howdy Do Mis' Springtime, was sung by Mabel Empie over WNYC on November 9. Rafael Diaz, Metropolitan Opera tenor, sang it at the opening concert of the Biltmore Friday Morning Musicales, and again in a joint recital with Nina Morgana at Scranton, Pa., on November 5. He was the soloist at a convention held at the Hotel Commodore where he sang the number again. Cecil Arden, also of the Metropolitan Opera, sang it at her Pittsburgh recital on November 19 and at Bloomsburg on November 20.

William Kennedy, Irish tenor, recently sang On the Road to Balnapog, by George J. Trinkaus, and has just recorded it for the Columbia records. Rafael Diaz and the Brahms Quartet are also featuring it.

Redfern Hollinshead, tenor, recently sang as his principal solo Victor Herbert's Ah Sweet Mystery of Life at the Strand Theater (Brooklyn) and **Rita De Simone**, soprano, sang it the following week at the Warner Theater, New York.

Yvonne D'Arle, who has been filling a number of concert dates since her return to America after a short vacation in Paris, will be heard for the first time this season with the Metropolitan Opera Company as Musetta on November 28, when the opera La Boheme will be the attraction. Miss D'Arle, vocally and histrionically, gives a spirited and finished performance of this role.

Anne Wolcott, voice teacher, coach and accompanist, has begun her season under promising auspices. In addition to her work as coach-accompanist for Father Finn's Paulist Choir, she has been engaged to train the choir at St. Francis' Church, Belle Harbor, L. I. Miss Wolcott has been made the official accompanist for the radio station WLWL, New York City. This station controls a wattage

(Continued on page 44)

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Another Daddi Pupil Scores with Chicago Opera

Elizabeth Kerr, who has received all her vocal training from Francesco Daddi, able teacher of singing of Chicago, has



ELIZABETH KERR.

risen from the ranks of the chorus to that of a full fledged prima donna with the Chicago Civic Opera Company. A few years ago, after serious training under the guidance of Mr. Daddi, the management of the Chicago Opera engaged Elizabeth Kerr as an understudy for various singers of the company and added to her duties that of singing in the chorus. So efficient was her work in that department that the management disliked so much to take her out that few opportunities were given her. Then, one day Elizabeth Kerr had her chance. She was asked to sing a rather important role in an old opera in which Galli-Curci was billed, and made good. Since then she has sung many small parts and has done them with such thorough understanding that finally the management decided to give her the role of Micaela in this year's production of Bizet's Carmen. During the first week of the season Carmen was given, Miss Kerr sang Micaela and the critics of the daily press praised her work, especially from the vocal standpoint, and one of the critics could not refrain from informing the musical



FRANCESCO DADDI.

fraternity that part of her success was due to Francesco Daddi.

Maria Theresa Talks on Dancing

New York saw a revival of classical dancing in the style of Isadora Duncan when Maria Theresa, formerly known as Therese Duncan, gave a recital of the dance to the music of Chopin at Carnegie Hall on the evening of October 13. Maria Theresa is one of the six Duncan dancers who appeared together in New York and on tour several seasons ago.

The classical dance, according to this young woman, is the art of expressing with the body the emotional content of music.

"Some people think that an interpretative dance tells a story, which is supposed to be implied in the music," she says. "Nothing could be further from the truth. It is possible to invent a story, and then dance it to the tune of music which is not inappropriate; but that is far from being the kind of dancing I believe in."

"What I do is to render music into visible action. My body is the instrument of the musical visions of the masters, and it represents in movements the changing flow of emotional life which is expressed in their music. The movements

I make in each dance are determined by the feelings which the music arouses in me.

"Dancing of this kind, of course, cannot contain sensational jumps and twirls, nor acrobatics of any kind. Neither does it contain pretty tableaux. It is a part of the music itself."

"Many people ask me why I do not attach to myself a group of young girls, who can then dance with me and make a pretty spectacle. I cannot do that, because my art is individual. It is an interpretation, not a spectacle. I can teach it to girls who are willing to spend their lives learning it—I was with Isadora for nineteen years studying the dance—but I cannot take young women, give them a short technical training, and then appear with them merely because, all together, we would look pretty."

"My kind of dancing involves a knowledge of life, and a sense of beauty in all its forms. In order to do it one must know music and feel its power with the greatest intensity. One must study painting, sculpture and literature, and be familiar with the great works of artists in all branches. One must have a complete education, and then one can express,



MARIA THERESA.

alone, and by the movements of one's body, the world's great music."

Maria Theresa, in her recital on October 13, was accompanied and assisted by H. Mauric Jacquet, French pianist.

Marguerite Schuiling Scores with Detroit Symphony

On November 8, Marguerite Schuiling was soloist with the Detroit Symphony in that city and the young singer scored a most emphatic success as a glance at the following excerpt from the Detroit Evening Times would indicate: "One of the finest voices a Detroit Symphony Orchestra audience will hear all season—either at the Sunday or the subscription concerts—adorned the program offered by Victor Kolar in Orchestra Hall yesterday afternoon. It was the mezzo-soprano voice of Marguerite Schuiling, a young Detroit singer, who is beginning definitely to establish herself in the musical world. She chose the familiar O Don Fatale from Verdi's Don Carlos and the somewhat less familiar but more beautiful Schubert song, The Omnipotent, a splendid thing where she was able to display not only the natural beauties of her amazingly wide-ranged voice, but also those graces of the art of singing of which she is ever more certainly winning complete mastery. Her Detroit friends were warm in their applause and felt that she richly deserved the basket of tall blooms which was presented to her."

Philip James Conducts Massed Military Band

At the unveiling of Montclair's War Memorial on Armistice Day, Philip James conducted a massed military band of over 300 musicians consisting of the West Point Military Academy Band, the Brooklyn Navy Yard Band and seven other organizations of the regular army and National Guard. The event recalled the Victory Loan tour of the famous A. E. F. Pershing Band, which was conducted by Mr. James, then Lieut. James.

The fourth season of the concerts of the Montclair Orchestra will begin December 4, under the direction of Mr. James. Soloists engaged for the season include Fraser Gange, Percy Grainger, Ruth Breton, Harriet Heilig and others to be announced. The orchestra will also give concerts in Newark, the Oranges and other neighboring towns.

Bruce Benjamin a "Superior Tenor"

Bruce Benjamin's first concert engagement this fall was in Berlin on October 2, at which time the critics again praised him enthusiastically. The concert was reviewed at such length that it would be impossible to reproduce the entire criticisms at this time, but the following excerpts will give some idea of the excellent impression he created.

According to the Berliner Tageblatt, "The longer one listens to him the more one is captured by his clear intonation, his distinct diction, his musicianship, his interpretation as well as his technically fine manner of singing." It was the opinion of the Allgemeine Musikzeitung, "His interpretation is



BRUCE BENJAMIN.

intelligent and displays that he understands what style is. Interest is created for this unmistakably superior tenor voice."

Following recitals in Vienna and Prague, Mr. Benjamin will again sing in Berlin. Last winter he appeared extensively in concert in Europe and always was well received by the press. After his second concert in Berlin, the tenor will go to Holland for a tour, when he will be accompanied at the piano by Coenraad V. Bos. He then returns to Dresden to be soloist at the Beethoven Birthday festival on December 16. It is indeed a compliment for a foreigner to be chosen to sing at this celebration, and it was the direct result of Mr. Benjamin's fine singing in Dresden last spring. The tenor will return to America January 1 and will give two New York recitals in Town Hall, on February 8 and 24.

The Lhevinnes Achieve Success

To create the elusive charm of Mozart's concerto in E flat for two pianos is very like recreating a bouquet of flow-



Photo by White Studio

JOSEF LHEVINNE AND ROSINA LHEVINNE.

ers. Yet that magic was achieved by Josef Lhevinne and his wife, Rosina Lhevinne, in the fourth concert of the State Symphony Orchestra in New York. Technically difficult, the work was played with crystalline clearness and precision, infinite variety in tone color, and above all with the true spirit which makes Mozart the expression of perpetual youth. The audience greeted the performance with a spontaneous enthusiasm equaling that infused by the Lhevinnes in the rendition.

The New York Herald-Tribune said of the performance: "Their cooperation seemed impeccable, thoroughly unified, with a sense of a single direction that makes the best pianistic pairs." The Telegram stated: "The audience recalled Mr. and Mrs. Lhevinne many times," and according to the American, "The performance was a marvel of synchrony, balance, and blending, as well as evidence of skill well matched and illustrated." The Post declared, "The Lhevinnes were recalled again and again before the delighted hearers could curb their enthusiasm," while the Brooklyn Eagle closed its review, "And received an ovation that extended throughout the greater part of the intermission."



ABRAM RUVINSKY,

violinist, who has contributed prominently to the musical life of Toledo, Ohio, for several years, has joined the faculty of the Toledo Conservatory of Music and Fine Arts as head of the violin department. He has been booked with his Little Symphony Orchestra for numerous concerts throughout the Middle West. This season he will also appear in violin recitals. The Sunday evening concerts given regularly during the winter season in Toledo by Ruvinsky and his Little Symphony are among the most popular musical events offered in that city.



AN INTERESTING GROUP

of nationally known musical folk, taken at San Francisco, Cal., during sessions of the Master School of Music last summer, the outstanding personage (third from left) being Lazar S. Samoiloff. Others pictured are Princess Tsianina, Charles W. Cadman, Altschuler, Tandler, Mesdames Cadman and Ingraham and Mr. Kostelanetz.

FRANKLYN
CARNAHAN,

of Cleveland, Ohio, with (1) Victor Heinze, the well known European master, at the home of the latter in Munich, Germany. (2) The pianist at Achensee in the Tyrolian Alps. (3) With a friend Mr. Carnahan went by motor cycle from Zurich to Geneva, an excellent way to see Switzerland.



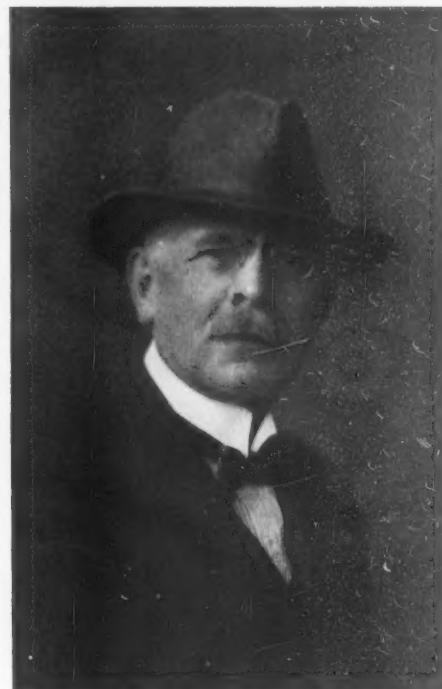
THE SCHIPAS AT MARY PICKFORD'S STUDIO.

Tito Schipa (left) is asking his little daughter, who is in Mary Pickford's arms, how she liked the "movie" she has just seen, in which her uncle Carlo has an important part. Elena refuses to discuss the subject, reminding Papa that he has not congratulated her on her operatic debut of the week before when she made her first appearance with an operatic company as Trouble in Madame Butterfly. Carlo Schipa plays an important part in Mary Pickford's latest picture, Little Annie Rooney.



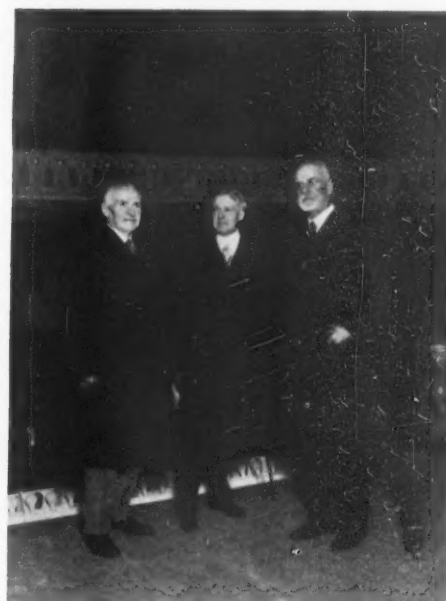
HILDA REITER

on the steamship Bremen. The soprano recently returned from a three months' trip to Europe.



PROFESSOR DOCTOR THEO LIERHAMMER.

a concert baritone well known abroad and specialist in German Lieder, for fourteen years one of the leading teachers at the Royal Academy of Music, London, was called a few months ago to a professorship in the State Academy of Music, Vienna. (Photo by Swain, London.)



OFFICIALS OF THE NEW YORK SYMPHONY SOCIETY

looking over their new concert hall, Mecca Auditorium. Left to right: Walter Damrosch, conductor; Harry Harkness Flagler, president of the society, and Edwin T. Rice, one of the directors. (Photo by Kadel & Herbert.)



HARRIET BACON MACDONALD

and her Cleveland, Ohio, Normal Class in the Dunning System of Improved Music Study. First row—Vivian Leora Bashore, Lansing, Mich.; Doris Phillips, Lakewood, Ohio; second row—Ruth E. Pattison, Cleveland; Mrs. MacDonald; Elsie Terhune, Burley, Ida.; Caroline A. Bricecmeister, Tiffin, Ohio; standing—Addie Stanton, Muncie, Ind.; Hildred Hansen, Cleveland; Bernice Weels Smith, Gacry, Okla.; Sara Williams, Cleveland; Anna Percival, Covington, Ky.; Anna May Northway, Cleveland; May Foley Ball, Cleveland; Sylvia Keener, Cleveland; Sara Curtis, Lakewood, Ohio. Beside those in the picture, other teachers in Cleveland last summer studying with Mrs. MacDonald were Florence Margaret Cook, Cleveland; Agnes Roche, Willoughby, Ohio; Grace Smith, Cleveland, and Elizabeth Stevenson, Sebring, Ohio. Mrs. MacDonald also recently conducted a successful Normal Class in Dallas.



ETHEL LEGINSKA,

photographed en route to New York on her recent trip, prior to starting a comprehensive coast to coast concert tour which began with a piano recital in Erie, Pa., on October 19. (Bain News Service photo.)



CLARENCE GUSTLIN

receiving from Charles Wakefield Cadman the first proof copy of *The Witch of Salem*, which is being given by Mr. Gustlin as a preliminary to, and in connection with, its production by the Chicago Civic Opera.



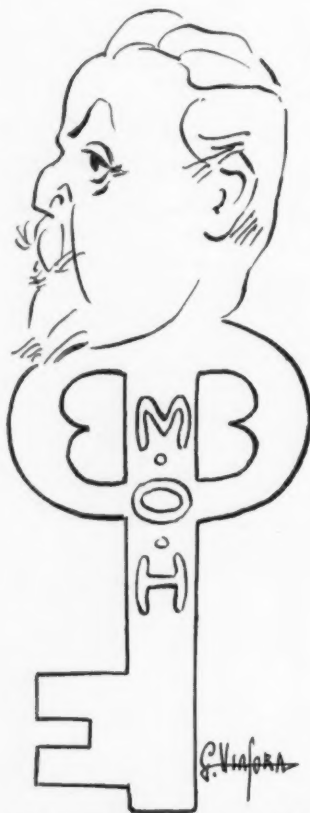
ALICE GENTILE,

well known concert and opera singer, whose first appearance in vaudeville recently at the New York Hippodrome was a great success, justifying her holding all honors as "head-liner." (Photo by James Hargis Connelly.)



MAY PETERSON,

prima donna soprano, formerly of the Opera Comique, Paris, and Metropolitan Opera Company, who is including on her recital programs this season many new songs collected in Norway, Sweden and Denmark last summer. (Photo by Bain News Service.)



THE KEY TO THE OPERATIC HEAVEN.

Cartoonist Viafora suggests in this design that Gatti-Casazza, famous impresario of the Metropolitan Opera, is the key which opens the way for many young and aspiring artists into the heaven of opera.



THE LENOX STRING QUARTET,

which opened its fifth consecutive season with the following personnel: Wolf Wolfsohn, first violin; Edwin Ideler, second violin; Herbert Borodkin, viola, and Emmeran Stoeber, cello. The first concert was given on October 6 in New York City, where the quartet will have some twenty appearances this winter. Two concerts will be given in Aeolian Hall and the organization will again appear in the series sponsored by the People's Symphony and the Brooklyn Institute of Arts and Sciences. During December and January it will be on tour through New England and in early March will make an extended tour through the Middle West. This organization continues under the management of Evelyn Hopper.



TWO ALBERTO SALVIS.

Alberto Salvi, Sr., harpist, with his son, Alberto Salvi, Jr., at their home in Chicago. Mr. Salvi has returned to the management of the Metropolitan Musical Bureau and has already started upon a busy season.



MIURA PREPARES NEW ROLE.

Left to right: Aldo Franchetti, composer of the new Japanese opera, *Namiko-San*, and Tamaki Miura, who will sing the world premiere with the Chicago Civic Opera in December, arriving on the steamship *Duilio*; Mme. Miura studying the new opera on board ship; another picturesque snap of the little singer in Italy where she spent her vacation.



WEINGARTNER AND THE ROSES,

snapped in the garden of Professor Rosé's villa at Vienna. From left to right: Prof. Arnold Rosé; Paul Bechert, the *MUSICAL COURIER*'s Vienna representative; Felix Weingartner; Alma Rosé, violinist, and Alfred Rosé, conductor (Professor Rosé's children); Ludwig Karpath, Vienna critic (holding a copy of "the world's greatest musical paper"). Seated: Mrs. Rosé, sister of Gustav Mahler.

ACROSS THE COUNTRY

Ann Arbor, Mich. (See letter on another page.)

Boston, Mass. (See letter on another page.)

Charleston, W. Va.—Musical activities here opened with a pleasing piano recital by William Meldrum. Mr. Meldrum recently came from Cincinnati to join the faculty of the Mason School of Music.

The Rotary Club contributed an enjoyable program to "Come to Charleston" week, September 21, at the Kanawha Hotel. Participants were Mr. Meldrum, the advanced violin class of the Mason School; Florence Cary, reader; Sarah Esther Mathews and Elsie Fischer Kincheloe, sopranos.

The music department of the Charleston Woman's Club, with the literary department, recently gave a delightful program of old English songs.

October 13, Louis A. Potter dedicated the Skinner organ recently installed in the new First Baptist Temple.

October 19, Henri Schultz and Charles Greybill, pianists, were heard. Mr. Angelson, tenor, sang a group of numbers.

Elsie Fischer Kincheloe, soprano, gave a recital of Children's songs at the Y. W. C. A., October 27. Mary Amelia Kincheloe proved an able accompanist. E. K.

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Dayton, Ohio.—In Memorial Hall, October 2, the twelfth season of Civic Music League concerts was opened by Rosa Ponselle. It was her first appearance here and her magnificent voice and superb artistry made a tremendous impression. She was ably assisted by Stuart Ross.

The New York Symphony Orchestra, Walter Damrosch conducting, gave two concerts in the city, October 20.

The first of four joint concerts by the Westminster Choir and the Civic Orchestra was given in Memorial Hall, October 28. John Finley Williamson directed the choir and Don Basset the orchestra.

A series of fifty musical programs, at various institutions and social centers of the city, is being arranged by the Women's Music Club with Edythe Zuercher in charge. M. C.

Detroit, Mich. (See letter on another page.)

Kansas City, Mo. (See letter on another page.)

Lewiston, Me.—Fred I. Mumpus, of Auburn, has been elected president of the Lewiston-Auburn Symphony Orchestra for the second year. Other officers are, vice-president, Arthur N. Pettengill; secretary, Harry Rubinoff; treasurer, Roger MacGibbon; business manager, Isaac Martin; publicity, William Leadbetter, Beatrice Libby, Irma Francis; director, Prof. Josefa Morin. L. N. F.

Los Angeles, Cal. (See Music on the Pacific Slope.)

Minneapolis, Minn. (See letter on another page.)

Muncie, Ind.—The thirty-sixth season of the Matinee Musicale was opened, October 21, with a recital given by Mrs. Arthur Monninger, pianist, and Cleon Colvin, violinist.

The first meeting of the Junior Matinee Musicale was held at the Hotel Roberts, October 28. Ken Resur, violinist, gave several groups in musicianly style. Martha Botkin, a soprano, pleased, and Virginia McKee, pianist, displayed talent.

The music district meeting of the Indiana Federation of Music Clubs was held at Bluffton, November 4, with representatives from music clubs of Elwood, Portland, New Castle, Richmond and Pendleton. Mrs. Frank Van R. Bunn, second vice-president, presided. Participants in the program were Mrs. Wallace Ballard, treasurer of the I. F. M. C.; Mrs. Howard Cecil, soprano; Mrs. W. H. Hickman, president of the Matinee Musicale; Mrs. E. E. Clippinger, chairman of extension, and Martha J. Props. H. M. B.

Oklahoma City, Okla.—An ovation was accorded Anna Case, at her recent recital in the High School Auditorium, by a record crowd. The artist's beauty and charm of manner made an appeal that was second only to her lovely voice and artistry. The recital was under the direction of Hyla Florence Long.

The season for the Oklahoma City Symphony Orchestra opened with a whirl, October 26, at the Shrine Auditorium. Under the able direction of Dean Frederik Holmberg, the program opened with the Surprise Symphony, No. 13, by Haydn, which was enthusiastically received. Other numbers included allegro con grazia from Tchaikowsky's sixth symphony; Bizet's Pastoral; Arensky's Elegie; Bizet's Intermezzo, and Mendelssohn's Fingals Cave. Joseph Benton, local tenor, was soloist.

A program of American music opened the season for the Ladies' Music Club. An innovation was introduced this year by this club in the form of Thursday morning musicales. Participants were Enid May Jackson Fulton, Mrs. G. W. Salter, Mrs. Aldrich Blake, Miriam Finerty, Mrs. H. M. Sanders, Mrs. David Gardner, Mrs. Roy S. Bennett, Mrs. Walter Griffith and Genevieve Bradley. Two local composers were honored—Floyd K. Russell and C. B. Macklin.

C. E. Lamonte was leader at the first meeting of the music department of the Catholic Women's Activities Club in the Knights of Columbus Hall. Participants were Genevieve Cullen and Mrs. Joseph Mideke.

Bach and His Works was the subject of discussion at the first meeting of the Helen Norfleet Music Club, in the studio of Florence Binkley. Jean Lehmann led the program.

The first concert of the season was given by the Shrine Band and drew a packed house. C. M. C.

Providence, R. I.—Maria Jeritza opened the Steinert Concert Series with a song recital at the Albee Theater, assisted by Maximilian Rose, violinist, and Emil Polak, accompanist. Mme. Jeritza was in splendid voice.

Eleanor Rich Wall was heard in a pianoforte recital at the Providence Plantations Club, this being her first public appearance.

Clara Jacobo Grand Opera Company gave a concert in Emery's Majestic Theater before an appreciative audience.

An enjoyable song recital was given by Amalia Strobl Hill, dramatic soprano, assisted by Austin T. Levy, violinist, in Churchill House, before a good sized audience. Alexander Rihm was an able accompanist. G. F. H.

Rochester, N. Y. (See letter on another page.)

San Francisco, Cal. (See Music on the Pacific Slope.)

Toledo, Ohio. (See letter on another page.)



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ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. Miami, Fla., April 14. St. Petersburg, Fla., June 1. Cincinnati Conservatory, July 27.

MRS. KATE DELL MARDEN, 81 North 16th Street, Portland, Ore.

ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

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ELIZETTE REED BARLOW, 48 George St., New Bern, N. C. Normal classes, 18 Vance Crescent, Asheville, N. C., July. 1701 Richardson Place, Tampa, Florida, Nov. and Feb.

IDA GARDNER, 17 East 6th Street, Tulsa, Okla. Normal Classes.

MRS. U. G. PHIPPEN, 1536 Holly St., Dallas, Tex.

CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich.

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MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

ARTISTS EVERYWHERE

(Continued from page 39)

equal to that of the largest stations of the country, having the latest devices of the Western Electric Co. An interesting feature of this station is that it is specializing in its programs, giving only the best type of music and information. This is a happy choice in that Miss Wolcott is particularly adapted and is conversant with all of the finest of music including the operatic, and oratorio and concert fields.

Elizabeth Kelso Patterson's November 18 invitation recital brought her pupils, Florence Holland, soprano, and Lois Beach, contralto, to the fore, singing chiefly modern arias and German lieder, exemplifying Miss Patterson's excellent teaching. Harry Horsfall was at the piano.

Florence Foster Jenkins, president of the Verdi Club, was guest of honor at the November 24 meeting of the Theater Club, Mrs. Albert A. Snowden, president. Oliver Denton, pianist, was the chief musical performer.

The Guild of Vocal Teachers (founded by Anna E. Ziegler), meeting November 2, had as a feature an address by Adrienne von Ende, in which she spoke of Mrs. Cowen's deploring the failure of contestants of American birth before the Stadium Committees, the winners being usually of foreign birth and training. "There is evidently something radically wrong in the vocal teachers' profession to warrant such accusations; we can only refute them by facts and concrete results," said she. Lively interest and discussion ensued.

Daisy Jean played in Wilmington, Delaware, at the Playhouse, October 12, giving her unique program of cello numbers and songs at the harp. She was highly successful.

Henry Yunge, of Steinway & Sons, at the request of President and Mrs. Coolidge, has again taken charge of the White House musicales. The dates are as follows: December 3 (Cabinet Dinner), 17 (Diplomatic Dinner), January 14 (Supreme Court Dinner), February 4 (Speakers Dinner); Lenten Musicales, March 4, March 11 and March 18.

Ralph Angell left New York on November 5 for a concert tour of several weeks as accompanist to Francis Macmillen.

Coenraad V. Bos will be in New York from January 1 to April 1, 1926, when he will be kept busy coaching and appearing in concert. At the present time he is on an extensive European tour as accompanist for Myra Mortimer.

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Mary Jordan, contralto, was scheduled to give a song recital in Manila, P. I., on September 30.

Vito Carnevali, known to many concert goers throughout the country as the pianist and coach of Beniamino Gigli and Giuseppe Danise, two distinguished artists of the Metropolitan Opera Company, made his American debut as a composer last year, and since then his compositions, both secular and sacred, have been very successful. One of his best known songs, *Come Love, With Me* (*Vieni, Amore con me*) has appeared on all of Gigli's programs, and recently has been recorded by him and also by Danise for phonographic reproduction. Mr. Carnevali's sacred compositions also have been well received. Among his new works are a Mass, *Rose Mystica*, for three equal voices (written at the request of J. Fischer of New York, Mr. Carnevali's publisher) several motets, an Ave Maria, and two songs dedicated to Gigli, who is adding these new and attractive numbers to his programs this season.

Lucille Chalfant, American coloratura soprano, made her second operatic appearance in Liege, Belgium, singing the prima donna role in *Traviata* and creating a favorable impression that even exceeded her more than friendly reception of a week previous when she sang *Gilda* in *Rigoletto*. Immediately after *Traviata* Miss Chalfant was engaged for a series of appearances in Antwerp this month.

Elena Gerhardt, mezzo soprano, who is giving concerts this month on the Pacific Coast, will return the first week of December and will be heard in New York for the last time in two years when she will give a lieder recital in Aeolian Hall on December 13. During the holiday season Miss Gerhardt will sail for Europe where she is already engaged for concerts covering an entire season. While she devoted her first New York recital exclusively to Schubert and Brahms on October 18, Miss Gerhardt will include songs of Schumann, Erich Wolf, Tschaiowsky, Hugo Wolf and Richard Strauss on her final program.

Cecil Arden, of the Metropolitan Opera, on her recent tour to the coast had a most interesting experience when she sang before the prisoners of Wyoming State Penitentiary in Rawlins, Wyo. She was presented with a beautiful belt of finely woven black and white horsehair by Bill Carlisle, famous train-robber, whose numerous wild escapades have filled many columns in the newspapers.

Frances Burr Mitchell, Boston soprano, recently filled a week's engagement at Greensboro, S. C.

The Pacific Coast Musician has just issued a special edition that does credit to its editorial and managerial forces and shows the growth of music in the West. Those responsible for this big edition are Frank H. Colby, editor; W. Francis Gates, associate editor; Samuel H. Fisher, field representative, and Marie C. Carlo, Los Angeles advertising representative. The issue has seventy-five pages of reading and advertising matter, both interesting and informative.

Alberto Sciarretti, who is well remembered for his recitals in New York, Chicago and Boston last season, achieved an outstanding success at his concert in Naples, Italy, during this month, according to a cable just received at the office of Concert Management Daniel Mayer, Inc. This gifted pianist is scheduled to give concerts in Berlin and in London before coming to America. He will be heard in a recital in New York on January 20.

Arthur Friedheim has just completed a new symphonic poem called, *Evolution*, which is to be performed in New York and other cities during this winter.

Francis Macmillen will give a recital at Hot Springs, Ark., on February 9, and will also play in the same state at Fayetteville for the Arkansas State Music Teachers' Association on February 11. Mr. Macmillen is at present on a tour of the South, Southwest, and Middlewest and these dates will come on the violinist's second tour of the same territory after Christmas.

Toti Dal Monte, the smallest prima donna in existence, and one of the best, is back in this country now. Besides singing numerous concerts under the Wagner management, she will appear with both the Metropolitan and Chicago opera companies.

Yolanda Mero, pianist, will sail the early part of 1926 for a European concert tour.

Abby Putnam Morrison will appear as guest artist with the San Carlo Opera Company in New Orleans next month. She will be heard as Marguerite in *Faust*, Mimi and Musetta in *La Bohème*, Nedda in *Pagliacci*, Micaela in *Carmen*, Juliette in *The Tales of Hoffmann*.

Isadore Freed furnished excellent accompaniments for the program which Charles Bennett, tenor, assisted by Helen Berlin, violinist, gave in Witherspoon Hall, Philadelphia, November 5.

Professor Georg Schneevoigt, distinguished conductor, known on both sides of the Atlantic, has just been awarded the Commander's Cross of the St. Olaf Order by the King of Norway.

Lee Pattison, who is equally as popular as a recitalist as he is jointly with Guy Maier in their duo-piano work, will give two recitals on interpretation for the music teachers, who will be in convention at Omaha, Neb., on March 22 and 23.

Edna Bishop Daniel has engaged Mrs. Louis C. Wainwright to take charge of the department of sight singing, ear training and fundamental harmony in the Daniel Studio of Singing in Washington, D. C. The vocal theory classes at this studio on Thursday evenings continue to arouse in-

terest. One of the recent subjects was *The Two Important Muscles of the Soft Palate and the Effect of Their Activity Upon the Vocal Range*.

Berta Reiner's Busy Season

Mme. Berta Gardini Reiner, who conducts a special class in voice teaching at the Cincinnati Conservatory, is having a very busy and successful season. In the contest to select soloists for the popular concerts of the Cincinnati Symphony Orchestra, LaVergne Sims, one of her pupils, was one of three chosen. On November 18, she gave a special pupils' recital with her class in honor of Carl Flesch, violinist, who was visiting Cincinnati. One of her pupils, Idella Banker, will be soloist in a concert which the Cincinnati Symphony, Fritz Reiner conducting, is to broadcast from WSAI on November 28. Another pupil will sing the tenor solo in Casella's *La Gira* when the composer visits Cincinnati on November 27 and 28, to conduct that work. When the Mendelssohn Choir of Toronto, visits Cincinnati, to give the Ninth Symphony with the Cincinnati Orchestra, Verna Cook, still another pupil of Mme. Reiner, will sing the tenor solos.

At this time Mme. Reiner is particularly busy rehearsing the operatic performance which will be given on December 17, with various of her pupils in the principal roles. The program will include scenes from the operas *Linda di Chamounix* (Donizetti), *Der fliegende Holländer* (Wagner), *Friend Fritz* (Mascagni), and *Nürnberg Puppe* (Adam.) The performance is given to start a fund which will be called the Etelka Gerster Fund, in honor of Mme. Reiner's mother, and will be used to enable voice students of little means to buy music and for coaching lessons. In the spring, Mme. Reiner will bring the best of her artist-pupils to New York for a special recital.

Jeanne De Mare on Coast

Jeanne De Mare has returned to the coast where she will begin her season's concerts. Four will be given at The Fortnightly Club, San Francisco, and there will be a series in Berkeley, also in Santa Cruz and Los Gatos, and in December Miss De Mare goes to Portland, Ore., where she will give another series. Her lecture programs will include such topics as Fourth-Dimensional Music, Mysticism and Music, Russian Music and American Music. In the American programs, Aaron Copland's new ballet and his well known poem for voice are to be featured; also compositions by George Antheil and Henry Cowell, featuring Aeolian Harp, *Lyre of Life*, etc., and works by George Gershwin, Charles T. Griffes, John Carpenter, Leo Sowerby, Karl Ruggles, Charles Martin Loeffler and Leo Ornstein, and finally D. Reedhya's *Moments for Piano* and his songs which will be sung by Lawrence Strauss, tenor.

As always Miss De Mare has been received enthusiastically, meeting with success at all of her appearances.

Graffman Pupil Gives Recital

Nicos Cambourakis, fifteen-year-old pupil of V. Graffman, gave a violin recital at Carnegie Chamber Music Hall on November 20. His program, a pretentious one, contained: Suite in A minor (Sinding), concerto, No. 4, in D minor (Vieuxtemps), melody (Gluck-Kreisler), Rondo (Mozart-Kreisler), Wieniawski's *Mazurka* (Overtass), and *Legende*, also *Sattarella* (Wieniawski-Thibaud), as well as Sarasate's *Malaguena* and *Habanera*.

The young violinist's performance disclosed thorough training, which reflected much credit upon his teacher. Despite his tender years, he has a well developed technique, a tone of good quality and power, as well as reliable intonation. He was ably accompanied by Diana Graffman.



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REVIEWS AND NEW MUSIC

(Harms, Inc., New York)

Just a Cottage Small by a Waterfall, a song, by James F. Hanley.—Nothing adds so greatly to the beauty of a good tune as good words. The best of songs fail if the words are not quite as good as the music, and the music and the words not made to fit each other intimately. In this new Harms publication, with music by Hanley, the words by De Sylva are beautiful in themselves. Even without the music they must be read with pleasure. They have true sentiment without being sentimental, and they tell about things every one of us likes to hear about and dream about. It is the sentiment of Home, Sweet Home done in new fashion, and, poetically speaking, in far better fashion.

As to the music, it is lovely. It is written in the best ballad style, that is to say, simple, direct, melodic and flowing, and leading quite naturally up to a refrain that is sure to be sung and whistled by whoever knows music. The orchestras will get it as well as the singers, and it will be drawn out by the good violinists to the delight of their audiences until it becomes familiar property like a folk-song. This reviewer knows of no more beautiful phrase that that which is used by this composer to the words "the rainbow that vanished in air." The song has a certain sadness to it, as all great and lasting music must have. The accompaniment is made in brilliant fashion, very playable and full of deep sonority. And, best of all, the voice part is so written that singers will find in it sure effects.

(Harlow Publishing Co., Oklahoma City)

Elementary Theory of Music, by Holmberg and Giard.—This book is now in its fifth edition so it must have found favor with a certain public. It is a curious work, extraordinarily elementary. Its first two parts are devoted to harmony treated in the old-fashioned manner, so popular with school teachers. The second part of the work is devoted to music appreciation and seems to this reviewer far more important and valuable than the first part. Harmony as here treated is found in dozens—hundreds—of books very much like this one, but books intended for school children that touch upon the work of the moderns are few and far between. Where is there another such book that even mentions Schreker, Korngold, Schoenberg, Bartok and Stravinsky? And where is there such a book that recognizes the existence of American composers? Here we find listed Burleigh, Gilbert, Powell, Carpenter, Griffes and a lot of others. It is a pleasure to recommend this part of the book.

(The Viking Press, New York; Edward B. Marks, Agent)

The Book of American Negro Spirituals, edited by James Weldon Johnson, musical arrangements by J. Rosamond Johnson and Lawrence Brown.—This is valuable as the largest, most complete collection of Negro Spirituals ever printed together. All the well known favorites are there and a great many others not so well known. There is an introduction by James Weldon Johnson in which he does not fail to claim that the Spirituals are America's "only folk music and, up to this time, the finest distinctive artistic contribution she has to offer the world," and a lot of other things that are just as easy to claim as not. Most of the spirituals are arranged by J. Rosamond Johnson, his brother, and a few by Lawrence Brown. Some of them are well arranged, a good many of them rather indifferently, but the material itself is there, and to hear Rosamond Johnson himself, with Taylor Gordon, the tenor, sing these, as was our privilege recently, is an experience to be remembered for a lifetime.

(Murdoch, Murdoch & Co., London; Chappell-Harms, Inc., New York)

Compositions of Arnold Bax: A Hill Tune, Toccata, Mediterranean, Burlesque, Country Tune, Lullaby.—Arnold Bax has a rather imposing list of compositions now published, and his music is of a sort that is making its way and deserves to make its way. There are five or six big orchestral works, a number of choral works of varying design and size, ten or more chamber music pieces, a lot of original songs, numerous arrangements of old songs, and some piano compositions of which a few are at hand for review through the courtesy of the Fine Arts Importing Corporation of New York, American representatives of the London publishers.

The Hill Tune is one of those works that are in an idiom becoming familiar from the pens of British composers, beginning with Grainger. Whether Grainger started the move-

ment or not, his works are at least the best known in America, owing, perhaps, to his long residence here and the many tours he has made in this country. It is a developed folk-tune style, sometimes made upon authentic folk-tunes, sometimes upon imitations. The Hill Song has an excellent tune whether original or borrowed, and the development is pianistic and effective.

The Toccata is a larger work—a fine modern development of the traditional form. Mediterranean is a lovely piece in the style of Italy—or is it Spain? At least, very southern it is, and picturesque. Burlesque is humorous and gay. The Country tune is short and simple, built upon a curious chromatic figure, very taking. And, finally, the Lullaby is simple of conception, complex of design, and shows Bax at his best as a melodist. Bax is undoubtedly greatly gifted and will be one of the big men of his time unless this reviewer is greatly deceived. Pianists and teachers in search of new material should give this music a glance and a chance.

(Clayton F. Summy, Chicago)

Concerto in G minor for violin with orchestra or piano accompaniment, by Henry Hoare.—This piece is dedicated to Grace Alicia Prugger "with sincere gratitude to Adolf Weidig for his kindly interest." Throughout it shows the master hand, whosoever it was, and very marked melodic invention of an interesting kind. There are three movements: Prelude and Allegro, Adagio, Finale, played without pause. The violin structure is excellent, with numerous possibilities for sonority and effects.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

TO SELL SONG POEMS

"Please tell me how to get poems set to music. I wish to dispose of several lyrics to some composer or publisher who will supply their musical settings."

Best of all is to send your poems to magazines or weekly papers on approval, choosing the particular periodicals that use your type of verse. Music publishers, as a rule, do not purchase verses, but oftentimes composers are anxious to obtain lyrics if especially suited to their needs, and unusual. The ordinary, garden variety, every-day type, is never wanted. Many of the best known composers are deluged with verses, but, of course, there is always an opportunity to dispose of verses of real value. However, before submitting your poems to a composer it would be advisable to study the type of music he composes. Some daily newspapers carry a poem each day, and some of them are very good, well worth a good musical setting. These are usually copyrighted.

Poets or lyric writers are warned to beware of the many "sharks" who make it a practice to steal words without giving credit or royalty.

A NEW OPERA, YZDRA?

"An American opera is being written by the name Yzdra. Could you please furnish me with the following information? What is the right pronunciation of the name Yzdra? Was any work written before with that name? How can you get the authorities interested enough to listen to it?"

If you know that an American opera by the name of Yzdra is being written, you certainly know more than the Information Bureau does, both about the work and about the pronunciation of its name. As far as the Bureau knows, no other work by that name has been or is being written, and the chances are one never will be. The only way to get authorities interested in a new opera is to write an extremely good one. Are you spoofing?

TO PUBLISH BALLADS

"I am writing to inquire as to the proper course to pursue to publish a song such as the ordinary ballad type."

First, be sure your music is correctly and plainly written; also the words. Mistakes discovered later often necessitate much trouble and expense.

Second, if you prefer to submit your song to a publisher, select a reputable firm who has already published, or makes a specialty of, the type of song in question. Send a manuscript copy of the song, retaining the original yourself, and be sure to enclose self-addressed envelope and stamps for return, in case the publisher cannot use it. Third, if you intend publishing the song yourself there are several important items to consider: (a) The cost, which ordinarily is not large, but which depends on the quantity of copies desired, the cover (title) design, etc.; (b) marketing the song, for unless you can induce the dealers and jobbers to handle it you can expect little or no sale (anyone can print copies of a song but to get the dealers or jobbers to handle it is a difficult and serious proposition); (c) advertising, and unless you know the best mediums and can write productive "copy" you can very easily spend a great deal of money without return; (d) orchestrations and band arrangements, and here again is involved an expense which is really necessary to arouse public interest in your music; (e) professional copies, for it is almost obligatory for singers everywhere possible to feature your song to create sales.

All in all, the wise man or woman will sell his song to an established publisher—outright, or on a royalty basis—unless he has a market and is sure of a definite sale.

Musical Services at Dr. Carl's Church

Mendelssohn's oratorio of the Elijah will be sung under the direction of Dr. William C. Carl, at a special musical service to be given in the First Presbyterian Church, Fifth Avenue and Twelfth street, Sunday evening, November 29, at eight o'clock. The solo parts will be sung by Olive Marshall, soprano; Amy Ellerman, alto; Ernest Davis, tenor, and Edgar Schofield, bass. The choral parts will be rendered by the Motet Choir of the church, augmented for this service.

These musical services are held in the last Sunday evening of each month and began in October when Rossini's Stabat Mater was sung.

For December, Handel's oratorio of The Messiah will be rendered on Christmas Eve with the same soloists and a largely augmented choir from St. Bartholemew's Church.

Sunday evening, December 27, selections from Saint-Saens' Christmas Oratorio will be rendered. The public is cordially invited to attend.

Haarlem Philharmonic Musicales

The first musicale of the season of the Haarlem Philharmonic Society, Mrs. Everett Menzies Raynor, president, was given at the Waldorf Astoria, November 19. The principal soloist was Thomas Denijs, Dutch baritone, who has been heard with orchestra and in recital. Mr. Denijs began with a group of old Italian, following later with a group of four Dutch folk songs and a group in English by Thomas Dunhill, Frederick Keel, John Ireland and Deems Taylor. With a resonant, pleasing baritone voice, he interpreted effectively and was enthusiastically received. He was recalled for encores. Richard Hageman and Ellmer Zoller were the accompanists.

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DETROIT, MICH.

DETROIT, MICH.—The high light of the first of the second subscription concerts of the Detroit Symphony Orchestra, given at Orchestra Hall, October 29, was the Beethoven fifth symphony. Its themes were clearly defined and its rhythmic variety incisively given. This work was so superbly played that the audience broke into a tumult of applause that would not be stilled until the orchestra rose to acknowledge it. The program opened with Hadley's tone poem, The Ocean. The work was favorably received. The Andante Cantabile, Tchaikowsky, played in memory of Dr. E. W. Haass and Claire A. Shover, for many years the secretary of Mr. Gabilowitsch, was impressively rendered. Liszt's Tasso closed the program.

Hulda Lashanska, soprano, was the soloist. Lovely tone quality and excellent musicianship were displayed to advantage in an aria from The Magic Flute, and The Loreley.

SUNDAY CONCERTS

Sunday afternoon, October 25, the "pop" concerts were resumed for the season. A fine audience gathered at Orchestra Hall to welcome Victor Kolar and the Detroit Symphony Orchestra. Mr. Kolar was given a rousing welcome and beautiful floral tributes. The program was pleasing from all standpoints. In honor of the birth of Strauss, Mr. Kolar played Beautiful Blue Danube. An interesting number was the Lullaby from Jocelyn, giving solo opportunities to Ilya Scholnik, concertmaster, and George Miquelle, the new first cellist. It is hoped that they may be heard often.

November 1, the program introduced Guy Maier as soloist. Mr. Maier is no stranger to Detroit and his reception proved the place he has made for himself. He played the Rimsky-Korsakoff concerto for piano and orchestra. Mr. Maier's work was so clean cut that one was never in doubt as to the composer's intent, withal by a judicious use of the pedal he succeeded not only in clarity but in warmth. He was recalled repeatedly.

HAROLD BAUER AND OSSIP GABRILOWITSCH

October 19, the Philharmonic Concert Company, James E. DeVoe, manager, presented Harold Bauer and Ossip Gabilowitsch in a two-piano recital. The large auditorium of Arcadia was well filled and lovers of artistic piano playing found great satisfaction in their program.

CLARA CLEMENS and GUY MAIER

October 31, Clara Clemens, contralto, and Guy Maier, pianist, gave a joint recital for young people at Memorial Hall, under the auspices of the Twentieth Century Club. Mr. Maier played in his usual inimitable way. With Mr. Maier at the piano, Mme. Clemens, as usual, pleased by the intelligence of her interpretations.

ISA KREMER

Isa Kremer gave one of her characteristic recitals at Orchestra Hall, November 4. She has her own following which is most loyal to her and she was received with splendid enthusiasm.

SAN CARLO COMPANY

The San Carlo opera company began a fortnight's engagement at the Schubert-Detroit, November 1. Adequate soloists, an excellent chorus and orchestra give the opportunity to hear grand opera at prices within the reach of all.

FEDERATION PROGRAM BY TUESDAY MUSICALE

The Tuesday Musicale opened its season by presenting some of the state and district winners of the contests fostered by the National Federation of Music Clubs and one prize composition. Mrs. Harry Bacher, of Ann Arbor, president of the Michigan Federation, was present and gave a word of greeting. Participants were Madge Quigley, state winner in 1917; Marian Strubel Freeman, violinist of Ann Arbor, state winner of 1921; Viola Bridges Hobbs, contralto, state and district winner of 1925. The program closed with a trio for violin, cello and piano by Victor Louis Saar, with the composer at the piano. Violin and cello were played by Nicholas Garagusi and Jacob Holskin. This number, awarded a prize by the National Federation in 1925, was of great interest to all.

YOUNG PEOPLE'S CONCERTS

The first of the series of concerts for young people, at Orchestra Hall by the Detroit Orchestra, was given November 7. Edith M. Rhett, educational director, explained the instruments and various selections. Under Victor Kolar the work of the orchestra was of its usual excellence.

The series for the pupils in the grades of the public and parochial schools was also begun this week. The audiences are prepared for these concerts in the schools by talks and phonographic records. J. M. S.

Alexander Bloch Endorses Musicians' Enterprises, Inc.

Alexander Bloch, well-known violinist, writes the following of the Musicians' Enterprises, Inc.:

Dear Mr. Malkin:

I am in entire accord with the aims and purposes of the Musicians' Enterprises. If you succeed in carrying through your program you will certainly have done the musical profession an inestimable service. With all good wishes, I am,

Cordially yours,

(Signed) ALEXANDER BLOCH.

A Busy Gray-Lhevinne Week

Gray-Lhevinne filled the following dates recently: November 9, Binghamton, N. Y., on artists' course at Kalurah Temple; 10, at Utica, N. Y.; 11 and 12, in Rochester, N. Y.; 13, Lockport, N. Y., under the auspices of Woman's Club, and finishing the week in Medina and Geneva.

The week before, Gray-Lhevinne gave concerts at Bucknell University; Williamsport, Wilkes-Barre (Irem Temple), Pittston, Bethlehem, Hazelton and Berwick, Pa., the last five being repeat engagements.

Cadman Opera Published by Ditson

Cadman's new opera, The Witch of Salem, is to be published soon by the Ditson Company. This is the new opera to be given by the Chicago Civic Opera Company this season.

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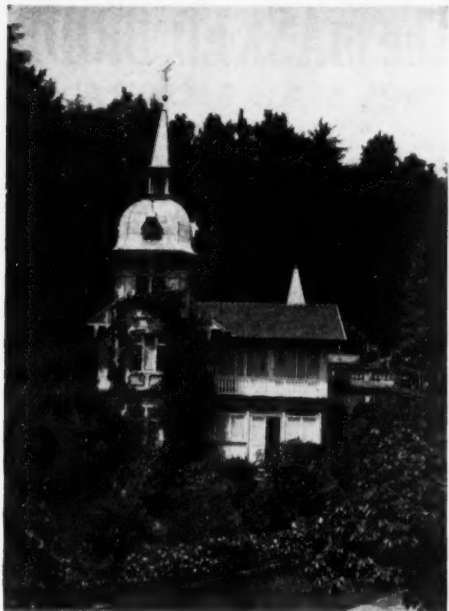
Carl Friedberg Back in America

As is well known, Carl Friedberg was stricken by an attack of rheumatism of the joints last year which forced him into temporary retirement in the middle of his American tour. For so active and fertile a mind such an enforced rest would have meant torture, had he not had the consolation of teaching the young generation which flocked to his bedside in New York. It is a truism that the best artists

necessity of reducing action to words made his teaching more effective than before. With a longer experience of teaching, perhaps, than any pianist now before the public (a number of pianists successful in America were his pupils in the old Cologne Conservatory days) he has never been so directly successful as a teacher as in that invalid's room last winter in New York.

Mr. Friedberg's master classes in Baden-Baden this past summer also were highly successful. There thirty pupils from America, Germany, Holland, Italy and Russia occupied every moment of his time which was not devoted to the recapturing of vitality.

Friedberg's reputation as a teacher of late has spread almost as far as his fame as a pianist, and it is little wonder that some of the most coveted pedagogical posts have been dropping into his lap. Among these are the first professor-



CARL FRIEDBERG'S VILLA
in Baden-Baden.

rarely are the best teachers, but this does not necessarily mean that they cannot be. One reason why the two faculties—of doing and of showing how—are so seldom developed in equal degree is, no doubt, that to the artist the "doing" is the confirmed habit, the constant temptation to the short cut of illustration, in lieu of explanation. Lying a-bed, with lame hands, Carl Friedberg discovered that the



PLAYING AGAIN.

First photo of Carl Friedberg at the piano since his recovery.

ship in the newly constituted State High School for Music in Cologne (the western equivalent for the Berlin Hochschule), the directorship of the Tonkunst-Academie in Rotterdam, and a master-class at the Vienna Conservatory (Staatshochschule). All of these offers, however, he declined in order to return to America, where he is to tour under the Hurok management. He is also again heading his usual master class at the Institute of Musical Art in New York. Next summer he plans to repeat the highly successful adventure of a master-class in the beautiful Black Forest resort, where a civilized nature aids in the acquisition of a civilized art, where life is as pleasant as it is unexacting, and where piano practice is—or ought to be—as easy as catching fish.

C. S.

Gray-Lhevinne at Bucknell University

On November 2, Estelle Gray-Lhevinne was greeted by an audience that taxed to capacity the large auditorium for



MARCIA LEWIS,

soprano, who has been engaged to appear as soloist with the Lyric Male Chorus of Milwaukee, Wis., on December 3. Miss Lewis is booked solidly for the months of November, December and January, besides numerous other engagements throughout the balance of the season. This fall she has given more than a score of concerts, including several engagements jointly with Otis Igelman, violinist of the Detroit Symphony. She will appear during November and December in Detroit, Lansing, Jackson, Owosso, Saint Johns and Ionia, and in numerous other cities, including Albion. Marcia Lewis appeared in Detroit at the Ingleside Club on October 28 at a joint entertainment with Jessie Bonstelle.

her concert under the auspices of Bucknell University. Many people motored miles to attend this concert, some even coming from Williamsport, who had heard her concert there two nights before. The Gray-Lhevinne concert created such favor that there is talk of a return of this popular artist.

Alice Verlet an American Citizen

Word comes from Paris that Alice Verlet received her American citizen papers last July and is very proud of the fact that she is now a full-fledged American. For the present the singer is remaining in Europe, where she plans to give a recital shortly in London and Paris.

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THE CAPITOL

For the first time last week at the Capitol this writer had the pleasure of hearing the Grand Orchestra under the baton of its new associate conductor, Eugen Ormandy. The overture was Wagner's Rienzi and the young leader led his men through the powerful passages with a fire and verve that were gratifying. Mr. Ormandy's violinistic gifts have already been proved in his work as former concertmaster of the orchestra—as well as in the solo numbers he has contributed to many Capitol programs—but now he may add more laurels to his crown as a director of marked ability. Louise Loring, dramatic soprano, gave a splendid rendition of Dich Teure Halle, from Tannhauser displaying a voice adequate to the demands of the aria. Celia Turrill again pleased, assisted by Yasha Bunchuk, solo cellist of the orchestra, in the Bach-Gounod Ave Maria. This was set in a church scene and the background displayed to advantage the beauty of the music and the excellence of its performers. Irving Berlin's Remember was given an interesting presentation by Majorie Harcum and William Robyn. Chester Hale, ballet master, and Albertine Vitak (announced as making her first appearance here) offered a fantastic dance set to Scriabine's Prelude, while Doris Niles and the ballet corps were delightful in a selection, Ballet Espagnole. The feature picture was called Bright Lights and introduced Charles Ray and Pauline Starke.

THE RIVOLI

At the Monday evening performance at the Rivoli last week the overture was changed from the Tchaikowsky Capriccio Italien to the thirteenth rhapsody of Liszt. Under the direction of Willy Stahl, the orchestra gave this an excellent reading, displaying a wide command of dynamics. Riesenfeld's Classical Jazz was given with the usual amount of pep and won enthusiastic applause. After the Rivoli Pictorial there followed a group of musical numbers which were especially interesting. Marley, Alma, Marguerite and Myrtle, the four Rivolettes, in attractive costumes, danced with charm, and August Werner, a popular baritone at this theater, sang Give a Man a Horse He Can Ride. Then came the novelty of the program—two pianos played at the same time by Mortensen. This was a remarkable feat and showed great concentration and co-ordination on the part of the performer, though it was far from artistic. The William Tell overture would have sounded just as well played on one piano. However, the audience applauded the stout vociferously. Charlotte Woodruff, in her selection, displayed a naturally fine soprano voice, and Albert and Adele Gloria showed their wide experience in stage work in their dance numbers. The feature picture was Stage Struck, which gave Gloria Swanson another opportunity to display her talents as a comedienne. Harold Ramsbottom again won spontaneous applause for his work at the Wurlitzer, his selection being My Sweetie Turned Me Down. He surely makes these songs "talk" on the Wurlitzer. The final number was Marvels of Motion.

THE RIALTO

Ben Bernie and "The Rialto Gang" last week presented what they termed "a Silver Revue." There were Mignon Laird, Lawrence Leonard, the Dodge Sisters, Sanford and Bolger, and Bernie himself, who conducted the orchestra as usual, and added his comic remarks in-and-between numbers. Lawrence Leonard, baritone, scored unusual success with his song, Hy C. Geis, at the organ, presented a number called Girls of Yesterday and Today. The feature picture was Lord Jim, starring Percy Marmont, excellently produced and holding attention throughout. Walter Hiers in Hot Doggie got a lot of laughs.

Foundation of Vocal Art

Franco de Gregorio has expressed as follows regarding the foundation of vocal art:

"From the beginning of my career I have carefully pondered and cogitated the methods of the old masters of song, whose ideas I have found in accord with all I had learned from my own teachers, and I have endeavored to put them into practical use in my artistic career of twenty-five years on the opera and concert stage.

"In this way I have arrived at the conviction and have had proof that the most important and difficult task in the art of singing is the correct foundation for pure and natural vocal emission, and when the student has fully acquired this knowledge, he may safely feel that he has already accomplished two-thirds of his work, because what

follows is only a mechanical progress based entirely upon the principle mentioned.

"For the teachers to impart the correct foundation for pure and natural vocal emission, it is necessary for them to have, besides experience in art, the power to transfer



FRANCO DE GREGORIO.

their knowledge to others and also their artistic taste, both of which are natural and special gifts. The intelligent pupil can soon discover whether or not the teacher is gifted with these indispensable requisites."

MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO

SAN FRANCISCO, CAL.—The San Francisco Symphony Orchestra gave its first "Pop" concert of the season on November 1. The Hertz players were heard in an essentially popular program, one which delighted an audience that filled the Curran Theater. Jan Blocks' Carnival de Princesse d'Auberge had its premiere in San Francisco upon this occasion, and Alfred Hertz conducted it with his customary precision and power. The entire concert was admirable in its technical finish and dynamic variety.

For the second pair of symphony concerts in the Curran Theater, November 6 and 8, Alfred Hertz led his forces through an All Tchaikowsky program. In music of this composer the orchestra is always in brilliant form and Mr. Hertz at the apex of his artistic powers. Mr. Hertz conducts Tchaikowsky with a profound understanding. He lives and breathes the spirit of his compositions. The Tchaikowsky concerto in D major was played by the new concert-master and assistant conductor, Mishel Piastro, and it was superbly done.

NOTES

November 9, in the Hotel Fairmont, a large audience assembled to hear Elena Gerhardt, who was the second attraction of Alice Seckels' Matinee Musicale. As a lieder singer, Elena Gerhardt stands alone. Through the beauty of her voice and her art this singer stimulated the intellect and stirred the hearts of her listeners. Her gift of interpretation is overwhelming. Carroll Hollister was at the piano.

Gaetano Merola, general director of the San Francisco Opera Company, with his wife, left on October 23 for the East to make preliminary arrangements for the next season of the company and also to complete plans for the production of Fay Yen Fah, the Chinese opera by Templeton Crocker and Joseph D. Redding.

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LEON ERROL in "CLOTHES MAKE THE PIRATE"

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VINCENT LOPEZ AND HIS ORCHESTRA

The Chamber Music Society of San Francisco left for a tour of the United States. The ensemble is scheduled to give concerts in practically every music center of importance in this country, having already about sixty-five dates to fill.

Madeline O'Brien, soprano, artist pupil of Rose Relda Cailleau, assisted by Isabelle Silva, pianist, and Hazel Nichols, accompanist, gave a recital at the Fairmont Hotel on October 21.

Elwin A. Calberg, young California pianist, gave his first San Francisco recital under the management of Ida G. Scott. He is a pupil of Elizabeth Simpson and Benjamin S. Moore.

Sara Linden, pupil of Nathan Landsberger, gave her first public recital at Scottish Rite Hall, October 2, before a well filled house.

Alice Andrine, coloratura soprano, sang recently for the Saturday Afternoon Club in Santa Cruz and enjoyed a great success.

Natalia Mitropolsky and Dorothy Clute, artist pupils of Pearl Hossach Whitcomb, gave a delightful song recital on October 16 in Chickering Hall.

Aileen Fealy, pianist; Albert Gillet, baritone, and the Arion Trio were heard in an interesting program by the members of the Pacific Musical Society.

The San Francisco Music Teachers' Association held its regular monthly meeting on October 26, at the home of Lillian Birmingham. Phillip Gordon, American pianist, who is visiting in this city, was the guest of honor and played a group of solos. The other artist on the program was Ruth May Friend, soprano. C. H. A.

LOS ANGELES, CAL.

LOS ANGELES, CAL.—The Philharmonic Orchestra, under Walter Henry Rothwell, opened its season on October 23 and 24, at the Philharmonic Auditorium, with Beethoven's fifth symphony, C minor, op. 67. After the intermission came Laidow's Tableau Symphonique; Fragment de L'Apocalypse, played for the first time in Los Angeles, Mendelssohn's scherzo from A Midsummer Night's Dream; and closing

with Casella's Rhapsody Italia, also played for the first time in Los Angeles. Both performances were given to practically capacity houses.

The orchestra also presented the first of a series of outdoor concerts, October 27, at the Occidental-Eagle Rock Bowl, which like the Hollywood Bowl is built in the natural hollows of the Occidental College Campus Hills, near Eagle Rock. Marjorie Dodge was soloist.

The new organization, the Zahpad Trio, in connection with the Stollhoff String Quartet, and Henri de Busscher, oboist, gave a program, October 25, at the Playhouse Theater.

The Los Angeles Trio gave the first of the season's series at the Biltmore Music Room to a large and appreciative audience.

Frederick Stevenson died in Los Angeles on October 25. A memorial program of his compositions was given on November 1.

John Claire Monteith gave a large reception to celebrate the opening of his studio.

October 22, Olga Steeb, pianist, gave another of her historical recitals.

Tosca Tolces, pianist, was soloist, October 28, at the Wawan Club.

Leoline Walton, pianist, assisted by Leona Neblett, gave the first of a series of studio recitals, October 27.

October 29, Albert Ruff, vocal pedagog of New York and Chicago, gave a lecture.

SEATTLE, WASH.

SEATTLE, WASH.—Julius Dureshka, violinist, gave a recital, October 5, under the auspices of the Ladies' Musical Club. Arville Belstadt acted as accompanist.

Robert Velton, violinist, pupil of Kneisel, appeared on October 15 in an artistic program.

Vicente Ballester, baritone, opened the artist series of the Plymouth Men's Club in a delightful program, October 12. He was accorded an enthusiastic reception. Anna Grant Dall was the capable accompanist.

Elizabeth Rethberg appeared in a song recital, October 13, which completely captivated the great audience which greeted her. Mme. Rethberg was presented by the Ladies' Musical Club.

Louise Van Ogle, lecturer and pianist, announces a series of lectures, the first two of which have been given in the Cornish Little Theater, with Mrs. Floyd Oles at the piano.

The Music and Art Foundation held the first of two concerts on October 15. Appearing on the program were Elizabeth Choate, violin; Helen Stewart, cello; Frances Williams, piano; George Davis, baritone; Emily Bentley Dow, violinist, accompanied by James Dow; Dorothy Newman, soprano; Vesta Muth, pianist; Marion Ferguson, Marjory Clay, Rosamond Phillips and Lois Ferguson.

Lorenzo Jordon Cole, colored pianist of promise, pupil of Marie Gashweiler, was heard in an excellent recital recently.

Kirk Towns, vocal teacher, held an interesting artist student recital recently.

Elsie De Long, thirteen-year-old pupil of Alexine Whisnant of the Cornish School, gave a charming program, October 17.

Emily Thomas has a series of student recitals scheduled for the coming season, three of which have already taken place; those of her artist pupils being Ellen Capewell, Florence Hicks and Paul Burroughs.

Marjorie Chandler and Catherine Hunt were the winners of the two scholarships offered by the Mu Phi Epsilon

National Musical Sorority of the University of Washington.

The Harrold Jubilee Singers were heard in concert on October 10.

Marjorie Miller, violinist, held the first of three pupil recitals in her studio, October 3.

PORTLAND, ORE.

PORTLAND, ORE.—At the Public Auditorium, October 26, the Gershkovich Symphony Orchestra, a local organization, had the assistance of Felix Salmond, the English cellist. The orchestra, excellently conducted by Jacques Gershkovich, opened with Kalinnikov's symphony No. 1 in G minor, which won the approbation of the audience. Mr. Salmond, accompanied by the orchestra, was heard in the Lalo concerto for cello, and he had a remarkable ovation. There was a capacity audience. This was the second concert in the Elwyn Artist Series.

Ruth Orser Sanders, pianist, under the direction of Muriel William Cutter, gave a successful recital in the Woman's Club House, October 20. Mrs. Sanders, who has recently returned from Europe, played with ease and artistic expression.

Many social functions are being planned for William Van Hoogstraten, who arrived here October 26.

BERKELEY, CAL.

BERKELEY, CAL.—The Berkeley Piano Club gave a program of early music, October 21. Mrs. Herbert Avery, Mrs. Frederic Hall, Mrs. John Garthwaite and Seta Stewart appeared.

Alpha Mu gave its second annual concert at the Twentieth Century Club, October 28. Participants were Winston Petty, Helen Merchant, Charlotte Hatch and Viola Luther.

The California League Symphony Orchestra gave its opening concert of the season at Harmon Gymnasium, October 27, Modeste Alloo conducting. Antonio de Grassi, violinist, was soloist. The audience was large and enthusiastic.

Edwin Calberg, pianist, gave his annual program, October 17.

LONG BEACH, CAL.

LONG BEACH, CAL.—The third concert season of the Seven Arts Society was opened by Alice Gentle in a colorful program. Under the direction of Katherine Coffield, at the Virginia Hotel salon, a larger number of members than ever enrolled before gathered to hear Miss Gentle, and received her enthusiastically.

SAN DIEGO, CAL.

SAN DIEGO, CAL.—The musical season began when the first Amphion concert took place. Elizabeth Rethberg was the excellent artist and she sang a delightful program.

Edmund Burke, Ernest Davis, Carmen Judah and others were heard recently at the Spreckels Theater in Aida, Samson and Delilah and Faust.

The Bangert Studios presented a group of singers in opera music and it showed excellent work.

Catherine de Vogel at Town Hall Club

Catherine de Vogel, soprano, was presented in a recital of old Dutch and French songs at the Town Hall Club on November 20. Appearing in an old Dutch costume, Mme. de Vogel made a pretty picture, and with her charming

personality, pleasing voice and a telling gift for interpretation and miming, she drew a cordial response from her hearers. Her costume recitals are proving particularly attractive to clubs looking for unique programs.

Stephens Artist Heard in Rehearsal

Amy Ward Durfee, contralto of Fall River, gave the first recital of the season on November 9 at the New York studio of Percy Rector Stephens in rehearsal for her Jordan Hall recital on November 19. Her program was the one she had prepared for Boston and included Ah! Rendimi, Rossi; a group of Brahms Three French songs—Alger le Soir, Les Papillons and Les Temps des Lilas, which were outstanding. Il Tramonto, a work by Respighi for voice and string quartet, was of particular interest. The poem is a translation of Percy Bysshe Shelley's well known Sunset. Mrs. Durfee had the assistance of four members of the Boston Symphony Orchestra at Jordan Hall. She has a fine stage presence and is a treat to the eye as well as the ear.

Mr. Stephens interrupted the program long enough to explain the purpose of the evening to the audience. He encourages his professional pupils to give a studio recital which acts as a dress rehearsal for their public performances. The same procedure applies to the younger pupils in accustoming them to an audience and helping them learn the art of program building.

Mrs. Durfee was ably assisted at the piano by Herbert Goode.

Alcock's Singing Rated High

Merle Alcock is having her habitual success on her autumn concert tour of the East. Every once in a while her managers, the Wolfsohn Musical Bureau, receive a letter similar to the following, from John A. Kinneman, of the department of social studies at the State Normal School, West Chester, Pa.:

Gentlemen:

I am confident beyond every doubt that I express the unanimous opinion of the thousand people who heard Merle Alcock in our school that her recital was, in every manner, more than they had hoped to hear. Her beautiful voice coupled with her charming stage presence and her excellent choice of a program made the evening a happy and enlightening occasion for every person present. Today everyone is talking of the concert in terms of the highest praise. We shall want Miss Alcock to return in the course of several years for another recital.

I am sending this note to assure you Miss Alcock's work was rated very, very high by people who have had the opportunity to hear the best music that America affords.

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(Signed) JOHN A. KINNEMAN.

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MINNEAPOLIS, MINN.

MINNEAPOLIS, MINN.—Josef Lhevinne gave a recital on October 20, at the University Armory, with every seat filled. This was the first concert in the University of Minnesota Concert Course, managed by Mrs. Carlyle Scott, who could not have provided a finer opening attraction.

QUARTET FROM METROPOLITAN

The annual concert sponsored by the Thursday Musical, which took place at the Lyceum Theater on Friday, October 23, proved another event of interest. The concert was in the nature of an operatic recital by Caroline Lazzari, Rafael Diaz and Giovanni Martino, with Agnes Bevington at the piano—all from the Metropolitan Opera Company of New York. The first half of the program was made up of arias and duets. The second part was given over to the second act of Martha, and was greatly enjoyed by the appreciative audience. The accompaniments of Agnes Bevington contributed to the artistic success.

FIRST "POP" CONCERT

Of particular interest was the first "Pop" concert of its twenty-third season of the Minneapolis Symphony Orches-

tra, at the Lyceum Theater, October 25. Conductor Henri Verbrugghen had selected a program popular in the best sense of the word. The Meistersinger overture and Goldmark's Rustic Wedding symphony were the mainstays. Strauss' Blue Danube waltz was played in honor of the composer's birth anniversary, and brought the concert to an exhilarating close. Three orchestrations capably done by Henri Verbrugghen received their first representations on this occasion and added a touch of novelty although they were such old favorites as Gretchaninoff's Berceuse, Moussorgsky's Hopak, and Dett's Juba Dance. The audience relished these musical tidbits greatly and was rewarded with Schubert's Moment Musical in F minor, also orchestrated by Henri Verbrugghen. The orchestra personnel showed several different faces, the most important change being the new concertmaster, who proved to be Pierre Henrotte, violinist of fine attainments, former concertmaster of the Metropolitan Opera Company. Considering these changes and the fact that this was the first concert of the season, the orchestra played surprisingly well and it will be safe to expect the best work it has ever done for the rest of the season.

A vocal quartet consisting of Meta Ashwin Birnbach, Mabel Pelletier, Carl J. E. Olson, and Edward H. Herman, gave pleasing contrast to the program.

ORGAN SERIES ENDS

Hamlin Hunt gave the final recital of his three annual organ recitals on October 19 at the Plymouth Church. A well chosen program gave Mr. Hunt a chance to display his manual and pedal skill as well as his good taste in registration and dynamic effects. G. S.

Edmund Burke Wins Critical Favor

Edmund Burke, Metropolitan Opera bass-baritone, has returned from the Pacific Coast, having scored great success in his guest performances with the San Diego Opera, and in concert under the auspices of the Kiwanis Club at Sioux Falls, S. D.

The San Diego Union commented in part, regarding his singing: "Edmund Burke easily held the center of the stage and the attention of the audience. His impressive stage presence and splendid dramatic basso were eminently fitted to the role of Mephistopheles. Mr. Burke gives to the part the strong individualism that makes of it a sinister creation." None the less favorable was the San Diego Sun: "The role of Mephistopheles served as a vehicle for Edmund Burke to display his dramatic ability, and above all his wonderful voice." The San Diego Independent said: "The feature of the evening was the singing of Edmund Burke in the role of Mephistopheles," and the San Diego Tribune thought he was "head and shoulders above others in his artistic interpretation. Burke is considered a wonderful artist, and those who heard him agree with every claim of that nature." Other opinions included that of the Sioux Falls Daily Argus Leader, which commented: "A wonderful artist is Edmund Burke. His art is exact, his tones rightly placed, his diction always perfect and he sings with rare finish," while in the Sioux Falls Press appeared this notice: "A warm magnetic personality, skilful phrasing, delightful clarity of diction, and a melodious baritone voice of depth and richness."

Mr. Burke is an artist-pupil of Mme. Dessort of Carnegie Hall.

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

PHILHARMONIC ORCHESTRA, OCTOBER 15

Times
The finest performance was that of Brahms' second symphony, a performance prepared and calculated, if you like, to the last comma, but one delightfully proportioned, co-ordinated and poetic in spirit. . . . Brahms was the conductor's highest achievement.

Herald-Tribune
In his choice of tempi—singularly happy, for the most part.

ELENA GERHARDT, SOPRANO, OCTOBER 18

World
Miss Gerhardt succeeded, for the most part, in conveying beautiful moods and sincere emotion.

Times
In the Schubert group the Aufenthalt was sung with a noble tone color and the deep melancholy inherent in text and music.

Post
There was her usual delicacy of tone and grace and beauty of phrasing.

Sun
Her recital provided an admirable exposition of the great gulf existing between mere singers with good voices and good singers endowed with an arresting personality and a wealth of dramatic force and understanding with which to lend distinction, emotional depth and dignity to their interpretations.

FRANCIS MACMILLEN, VIOLINIST, AND RICHARD HAGEMAN, ACCOMPANIST, OCTOBER 19

Herald-Tribune
The Brahms sonata in A major which followed, was played with a discriminating comprehension of its serenities. Richard Hageman at the piano contributed here, as throughout the evening, an accompaniment of perfect musical balance and restraint, but never of secondary importance.

World
Brahms' second symphony took up the second half of the program, and in this Mr. Mengelberg was, I think, the least successful. The question of tempi is one that will probably never be settled. Mr. Mengelberg took the beginning of the first movement too slow. That is a matter of individual taste. But Mr. Mengelberg's lingering and sentimentalizing over the second theme on the cello is, I think, simply a matter of bad taste only. The first movement of the Brahms was made dull by numerous unwarranted ritardandi.

Telegram
With the exception of one or two songs, Mme. Gerhardt has never sung so badly in all the years of her New York career. . . . Mme. Gerhardt disposed of lyrics like Brahms' Auf dem Kirchhofe, Willst du das ich geh? Sonntags, Wir wandelten or Schubert's Aufenthalt, Die Stadt, Das Fischenmaedchen, and the Serenade, with no end of convulsive heaving and distressful labor, and with little or no communicative warmth or spirit.

World
In the interpretation of her songs Miss Gerhardt employed only two moods. She was calm in piano and excited in forte passages. The first part of the Schubert Serenade, for example, was sung quietly, with even tone, but the second was shouted and the passion torn to tatters. It seemed to me that the performance at times verged perilously upon the ridiculous.

World
In the Brahms Mr. Macmillen had the assistance of Richard Hageman at the piano, and I must confess that their collaboration was not a happy event. The sonata sounded for all the world like a first reading when the various tempi have not yet been decided upon.

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